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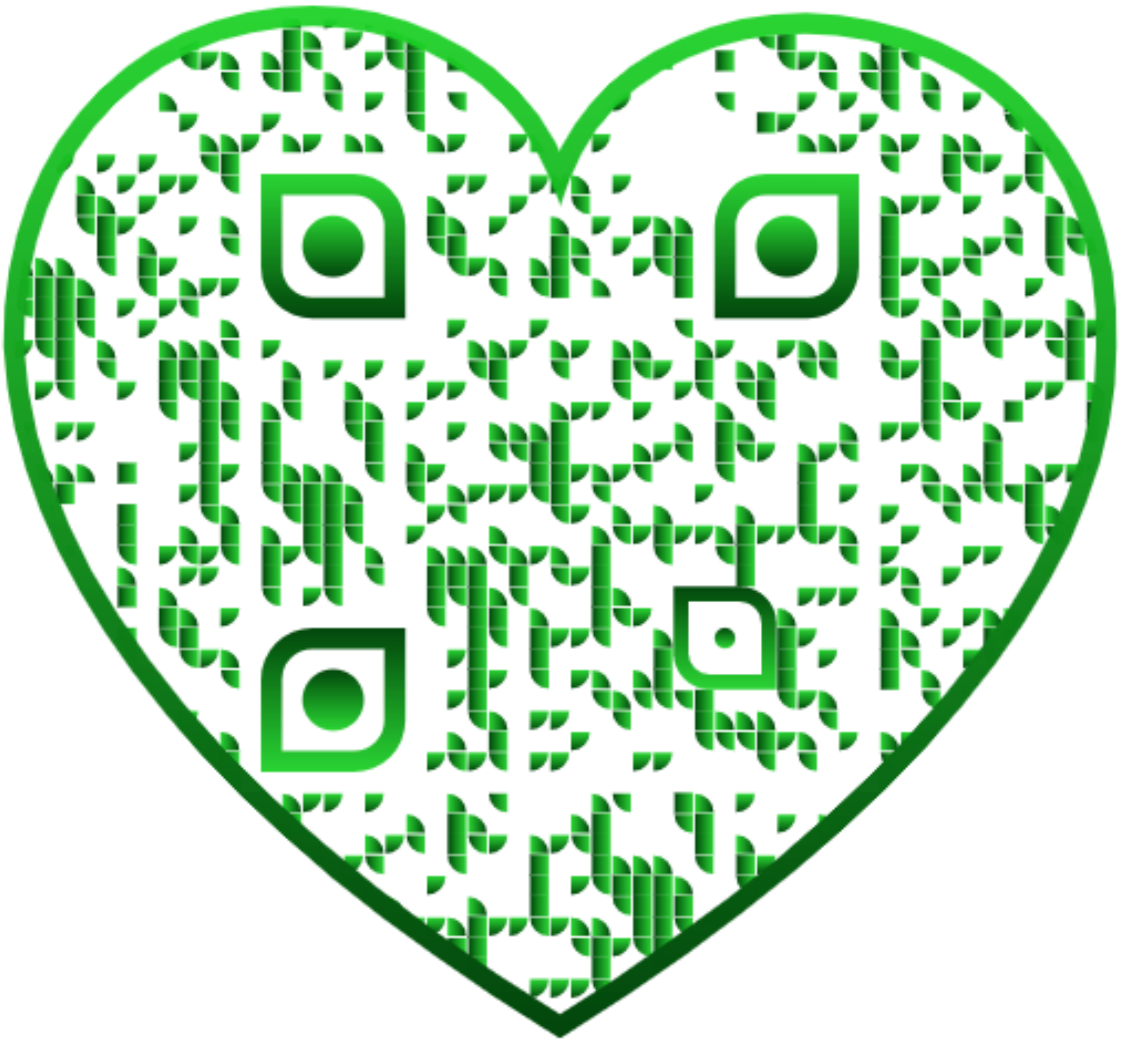
ANTI-NOWHERE LEAGUE

KURT COBAIN of NIRVANA

EXCLUSIVE NEWS: Iron Maiden album... Soundgarden dates... Poison latest... Pantera!
PLUS: Kevin Valentine, eight-page Hammersmith Odeon special! ...an' much more!



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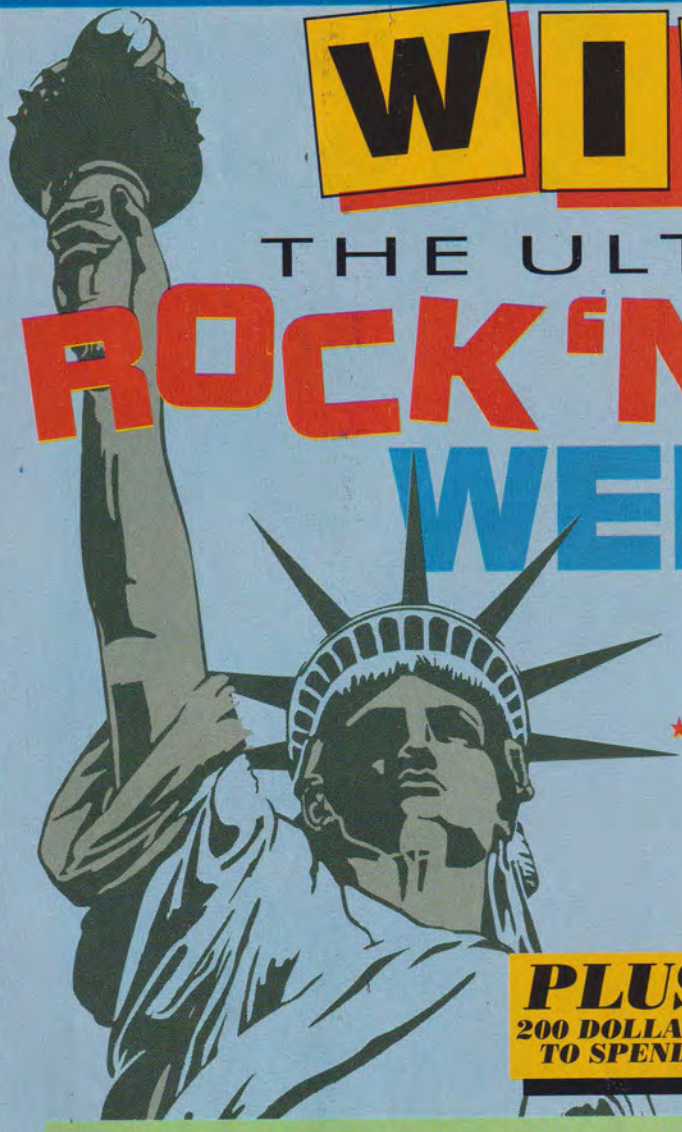

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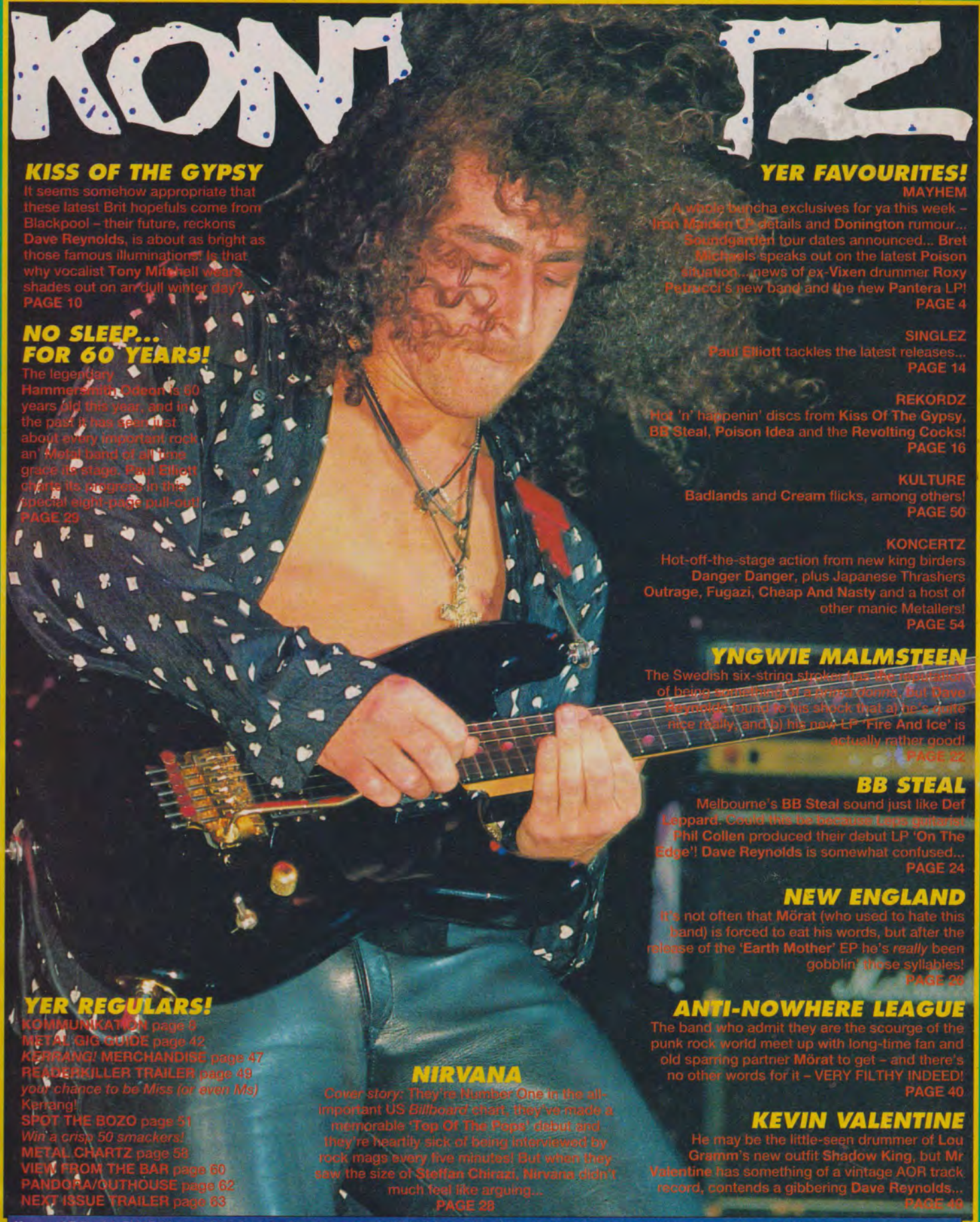
KONTENTZ



DARREN RICE of KISS OF THE GYPSY: pic Ross Halfin

KISS OF THE GYPSY

It seems somehow appropriate that these latest Brit hopefuls come from Blackpool – their future, reckons **Dave Reynolds**, is about as bright as those famous illuminations! Is that why vocalist **Tony Mitchell** wears shades out on an dull winter day?...

PAGE 10

NO SLEEP... FOR 60 YEARS!

The legendary Hammersmith Odeon is 60 years old this year, and in the past it has seen just about every important rock an' Metal band of all time grace its stage. **Paul Elliott** charts its progress in this special eight-page pull-out!

PAGE 29

YER FAVOURITES!

MAYHEM

A whole buncha exclusives for ya this week – **Iron Maiden** LP details and **Donington** rumour... **Soundgarden** tour dates announced... **Bret Michaels** speaks out on the latest **Poison** situation... news of ex-**Vixen** drummer **Roxy Petrucci**'s new band and the new **Pantera** LP!

PAGE 4

SINGLEZ

Paul Elliott tackles the latest releases...

PAGE 14

REKORDZ

Hot 'n' happenin' discs from **Kiss Of The Gypsy**, **BB Steal**, **Poison Idea** and the **Revolting Cocks**!

PAGE 16

KULTURE

Badlands and **Cream** flicks, among others!

PAGE 50

KONCERTZ

Hot-off-the-stage action from new king birders **Danger Danger**, plus Japanese Thrashers **Outrage**, **Fugazi**, **Cheap And Nasty** and a host of other manic Metallers!

PAGE 54

YNGWIE MALMSTEEN

The Swedish six-string stroker has the reputation of being something of a prima donna. But **Dave Reynolds** found to his shock that a) he's quite nice really, and b) his new LP '**Fire And Ice**' is actually rather good!

PAGE 22

BB STEAL

Melbourne's **BB Steal** sound just like **Def Leppard**. Could this be because Lees guitarist **Phil Collen** produced their debut LP '**On The Edge**'! **Dave Reynolds** is somewhat confused...

PAGE 24

NEW ENGLAND

It's not often that **Mörat** (who used to hate this band) is forced to eat his words, but after the release of the '**Earth Mother**' EP he's *really* been gobblin' those syllables!

PAGE 28

ANTI-NOWHERE LEAGUE

The band who admit they are the scourge of the punk rock world meet up with long-time fan and old sparring partner **Mörat** to get – and there's no other words for it – VERY FILTHY INDEED!

PAGE 40

KEVIN VALENTINE

He may be the little-seen drummer of **Lou Gramm**'s new outfit **Shadow King**, but **Mr Valentine** has something of a vintage AOR track record, contends a gibbering **Dave Reynolds**...

PAGE 49

NIRVANA

Cover story: They're Number One in the all-important US *Billboard* chart, they've made a memorable '**Top Of The Pops**' debut and they're heartily sick of being interviewed by rock mags every five minutes! But when they saw the size of **Steffan Chirazi**, Nirvana didn't much feel like arguing...

PAGE 28

YER REGULARS!

KOMMUNIKATION page 8
METAL GIG GUIDE page 42
KERRANG! MERCHANDISE page 47
READERKILLER TRAILER page 48
your chance to be Miss (or even Ms) Kerrang!
SPOT THE BOZO page 51
Win a crisp 50 smackers!
METAL CHARTZ page 58
VIEW FROM THE BAR page 60
PANDORA/OUTHOUSE page 62
NEXT ISSUE TRAILER page 63

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How very Vulgar!

PHIL ANSELMO of PANTERA: pic Kristin Callahan

■ TEXAN POWER Metallers *Pantera* release their second album, *'A Vulgar Display Of Power'*, through EastWest on February 24.

Produced by the band and *Terry Date*, it features the following tracks:

Side One; *'Mouth For War'*, *'New Level'*, *'Walk'*, *'F**king Hostile'*, *'This Love'*, *'Rise'*.

Side Two; *'No Good For No One'*, *'Live In A Hole'*, *'Regular People'*, *'By Demons Be Driven'*, *'Hollow'*.

■ BAD BRAINS have parted company with former **Faith No More** vocalist **Chuck Moseley** before the singer could make his vinyl debut with the band.

Bad Brains are holding open auditions for a replacement at **Wetlands, 161 Hudson Street, New York** on February 24 and 25. Any 'visionary vocalist/ lyricists' are invited to attend, along with a pic and biog.

The band are attracting the attentions of several major labels.

■ NORTH LONDON rock bandits the **Crybabys** play **Exeter Plaza Studio** February 14.

Heading back in time...

■ RECENTLY REFORMED UK rockers **Diamond Head** have their live set at the **Reading Rock Festival** in 1982 released along with a 1980 **BBC Radio One Friday Rock Show** session via a new album, **'Friday Rock Show Sessions - Diamond Head'**, through Raw Fruit on February 24.

It features the following tracks: **'Sweet And Innocent'**, **'Lightning To The Nations'**, **'Am I Evil'**, **'In The Heat Of The Night'**, **'Borrowed Time'**, **'Don't You Ever Leave Me'**, **'Sucking My Love'**, **'Play It Loud'**.

Hawkwind have a similar release, featuring their **Reading Rock '86** set, through Raw Fruit on the same day. More releases in the series are planned.

Maiden's

■ SEATTLE ROCK gurus *Soundgarden* have lined up a Spring UK tour, preceeded by a one-off London show at *Camden Underworld* March 12.

The tour proper kicks off at *Glasgow QMU* on March 28, and continues at *Manchester International II* 29, *Birmingham Institute* 30, *Nottingham Rock City* 31, *Bristol Bierkeller* April 2, *London Town And Country Club* 3.

A new single, *'Jesus Christ Pose'*, is due through A&M on March 30.

Soundgarden are currently supporting *Guns N' Roses* on their US tour.

Digging the 'Garden

CHRIS CORNELL of SOUNDGARDEN: pic Kristin Callahan

Beak in Black

■ SOUTHERN SUPERSTARS the **Black Crowes** have already completed work on their second album, as yet untitled, and due through Def American in May.

The album has been produced by **George Drakoulias**, who also handled knob-twiddling duties on **'Shake Your Money Maker'**, the band's prophetically-titled, multi-Platinum debut.

A single is due for release in April.

■ MIAMI-BASED rockers **Nuclear Valdez** release their second album, **'Dream Another Dream'**, through Epic in April.

Produced by **Steve Brown** (of the **Cult/Godfathers** fame), it features the following tracks: **'The Will'**, **'(Share A Little) Shelter'** (due as a single on March 16), **'I Think I Fell'**, **'Dream Another Dream Alive'**, **'Aragon'**, **'Dance Where The Bullets Fly'**, **'Eve '91'**, **'Without Words'**, **'Sense Her All Around'**, **'O Palupe'**.

The album is a follow-up to their acclaimed 1989 debut, **'I Am I'**.

■ **BAD GIRLS** and **Righteous** play **London Marquee** February 5 and not March 5 as published in Mayhem last week.

■ BRUMMIE 'BASTARD Metallers' **Cerebral Fix** have shifted their planned **London Marquee** appearance from February 17 to February 29, when they'll support Pagan Thrashers **Skyclad**.

NEWS

new barnstormer!

■ *IRON MAIDEN* are currently putting the finishing touches to a new album, due for release in the Spring or early Summer through EMI.

As yet untitled, the album will be Maiden's ninth studio opus and follows 1990's *'No Prayer For The Dying'*.

Like 'No Prayer...', the new album is being recorded at bassist *Steve Harris*' home studio near Harlow, Essex, with longtime Maiden producer *Martin Birch*.

"We've done all the rhythm tracks and most of the guitars," Harris told Mayhem this week, "and *Dave (Murray)* and *Janick (Gers)* have just started doing the lead guitars, the cleaner stuff.

"We're really excited about the new songs, but obviously it's hard to be objective when you're so close to what's going on. The punters can judge the new songs when the album comes out, but we're happy with it. It's good strong stuff."

Among those songs set for inclusion on the album are: *'From Here To Eternity'*, *'Childhood's End'*, *'Be Quick Or Be Dead'*, *'Crimes Of Misery'* and *'Afraid To Shoot Strangers'*.

On a lighter note, 'Arry has invited the *Kerrang!* football team back to his manor for another match vs *Iron Maiden FC*. Maiden won the first game between the two sides 18-1!

PAUL ELLIOTT

■ WELSH GLAMSTERS **Tigertailz** have parted company with drummer **Ace Finchum**, in what is described as "an amicable split".

The band have yet to recruit a replacement, although they will honour their commitment to top the bill at the **York Barbican Rock Festival** on February 8, using a stand-in sticksman.

Finchum plans to join a new band.

■ AUSSIE ROCKERS **BB Steal** release their **Phil Collen**-produced debut album, **'On The Edge'**, through Mercury on January 28.

It features the following tracks:

Side One; **'On The Edge'**, **'Big Love'**, **'Ride On'**, **'Suffer In Silence'**, **'Live It Up'**.

Side Two; **'Shot Full Of Love'**, **'Precious Love'**, **'(Don't You) Love Me And Leave Me'**, **'Heartbeat Away'**, **'Live It Up'**.

■ NORTHAMPTON-BASED rockers **The One Thing** re-release their **'Touch'** EP through Generation on February 24, as it has now sold out of its original pressing of 1,000 copies.

The band headline **Colchester Hippodrome** February 11, **Deeping St James Bell Tavern** 14.

The One Thing then support **Sister Sarah** – the band formed by former **It Bites** man **Lee Knott** and originally monikered **Navajo Kiss** – on the following extensive UK tour: **Walthamstow Royal Standard** February 20, **Walsall Junction 22**, **Chesterfield Winding Mill Centre** 24, **Huddersfield Polytechnic** 26, **Glasgow King Tuts** 27, **Stoke Wheatsheaf** 29, **Newcastle Riverside** March 3, **Manchester Boardwalk** 4, **Leeds Duchess** 5, **Norwich Waterfront** 8, **Bournemouth Benedicts** 10, **Bristol Bierkeller** 11, **Salisbury Arts Centre** 12, **Ipswich Dome** 14, **Southend Mr B's** 18, **London Marquee** 20, **Preston Polytechnic** 21, **London Clapham Grand Theatre** 28, **Bradford Rio's** 29, **Buckley Tivoli** April 2, **Liverpool Krazy House** 3, **Birkenhead Stairways** 4, **Milton Keynes Woughton Centre** 5, **Folkestone Leas Cliff Hall** 8.

■ NEW YORK-based horror rockers **Danzig** are currently putting the finishing touches to a new album, as yet untitled, and due through Def American in April or May.

Mainman **Glenn Danzig** has produced the opus, with Def American supremo **Rick Rubin** overseeing the project.

The album will include a cover of an as yet undisclosed **T Rex** track, and will also be the first to spawn a single, again undisclosed, in April.

Little Rich drummed in

■ **LITTLE ANGELS** have confirmed that thier new drummer is 21-year old **Mark 'Rich' Richardson**, who debuted with the band on their **'Jim'll Fix It'** TV appearance at Christmas.

The band are currently writing material for a new album, and are planning another trip to the US in support of their **'Young Gods'** album.

Commenting on their new drummer, keyboardist **Jimmy Dickinson** said: "We got him because he blows the shit out of anyone we've ever played with. Consequently, the new songs are sounding immense."

■ **LAST OF The Teenage Idols** play **Corby Channel 2** February 16. Support comes from **Who Cares Anyway?**.

■ *POISON* MAINMAN *Bret Michaels* has spoken out about conflicting stories that the band have replaced departed guitarist *CC DeVille* with either *Warren DeMartini* or *Steve Stevens*.

Michaels stated: "Right now, we can only look ahead for a new guitarist, preferably an unknown guitar player, who's got his head on right and wants to jump in full throttle. We're looking for someone who will get seriously into writing and playing, and help take the band in many new directions.

"I assure our fans that we're not looking for a one-album hired gun, but rather a full-on member who's in it for the long haul."

Commenting on DeVille's exit, Michaels said: "It really sucks that things could not work out between us. We had a lot of good years together. But the reasons for the split are musical, personal and who knows what else."

Poison plan to begin writing and recording as soon as the new man is found. Michaels rounded off by saying: "Look out for one hell of an album on January 1, 1993!"

Poison's axe poser

ROXY PETRUCCI: pic Ray Palmer

Right little Madam

■ FORMER *VIXEN* drummer *Roxy Petrucci* is currently putting together a new band in Los Angeles, to be monikered *Madam X* – the band in which Roxy originally made her name.

Joining her are her guitarist sister *Maxine*, who was also a part of the original Madam X line-up, vocalist *Lenita Erickson* and former *Darby Mills* bassist *Shelley Andrushko*.

Commented Roxy: "Lenita sounds like *Rod Stewart* with a stick of dynamite up his ass! She lives and breathes rock 'n' roll, and has a unique voice and stage personality that's gonna break the mould for the female hard rock singer of the '90s."

The band are currently talking to major management companies.

Guns to set June date?

■ GUNS N' Roses' much-mooted return to the UK now looks set for early June!

Current rumours suggest that the band will undertake several stadium shows, including a return to **Wembley Stadium**.

Final confirmation of the dates is expected very soon!

■ THE CULT release a limited edition 12" single, **'Heart Of Soul'**, through Beggars Banquet on February 17.

Individually numbered, it also features US radio session recordings of **'Earth Mofo'** and **'Edie (Ciao Baby)'**, plus an acoustic version of **'Heart Of Soul'**.

■ MINNESOTA-BASED Hardcore-Groove merchants **Libido Boys** release their second album, **'Opgu'**, through Music For Nations on February 24.

It features the following tracks:

Side One; **'Lunchtime', 'Anything', 'Godzilla', 'Pissed To Be Alive', 'The Path'.**

Side Two; **'Best Friend', 'Mr Greenthumb', 'Ghia', 'Mind's Eye', 'Childhood Memories'.**

■ FM RELEASE a new single, **'Only The Strong Survive'**, through Music For Nations on February 24.

It's backed with a cover of **Free's 'Little Bit Of Love'.**

■ FORMER **THROBS** drummer **Ronnie Magri** is looking to join a another, established rock band "with great songs and a **Rolling Stones** meets **Johnny Thunders,** with voodoo rhythms" style!

Interested parties should contact Ronnie via: **Rockefeller, Rothschild, Steele, 1285 Avenue Of The Americas, 35th Floor, New York, NY10019, USA.**

Hands on 'Hearts

■ HOTLY TIPPED London quartet the *Wildhearts* release their debut EP, *'Mondo Akimbo Agogo'*, through Bronze on March 2.

Replete with the rather snazzy cover pictured above, it features the following tracks: *'(Nothing Ever Changes But The) Shoes', 'Turning American', 'Crying Over Nothing', 'Liberty Cap'.*

The band are currently supporting *Manic Street Preachers* on their previously announced UK tour.

■ TUMOUR CIRCUS, led by **Jello Biafra**, release a new single, evocatively-titled **'Meathook Up My Rectum'**, through Virus on February 3.

The flipside will feature an etching by horror author/ illustrator **Clive Barker.**

■ *DEICIDE*, POTTY Death Metal maestros, are currently recording their second album, as yet untitled and due through Roadrunner in May.

Produced by the band and mixed by *Scott Burns*, among the tracks set for inclusion are: *'Trifixion', 'Repent To Die', 'Satan Spawn', 'In Hell I Burn', 'Behead The Prophet (No Lord Shall Live)', 'Holy Deception', 'Revocate The Agitator'.*

SO HERE'S the (rather amazin') deal, right?! Cop hold of the beautifully-designed *K!* koupon printed below, and you can grab yourself an entire kwid off the price of one ticket for ANY show on the rather wonderful Brazilian Thrash giants Sepultura's forthcoming UK tour (see Mayhem issue 377 for details). Just present the koupon at the point of purchase! Strictly one koupon per ticket. We'll be repeating this fabulous offer next week!

KERRANG!

KWID OFF!!

Any Sepultura ticket with this koupon

Deicide back for more

GLENN BENTON of DEICIDE: pic Frank White

Dial M for Metal!

Holy aural assaults, Batman! Have you seen the racket you can create just by dialing the dizbustin' digits below? It's utterly insane, the amount of noise one telephone can generate. Just try it. NOW!!!

■ Dial **0898 336606** for our up-to-the-minute **Newsline**! All the news faster than you can read it, plus some hot sounds, too!

■ Dial **0898 336607** for **Album Preview** number one! Here come three snippets from **'On The Edge'**, the debut album from **BB Steal**!

■ Dial **0898 336608** for three pulsatin' portions from Blackpool AOR kings **Kiss Of The Gypsy**, and their eponymous debut album!

Calls cost 36p per minute cheap rate and 48p per minute at all other times

■ **LILLIAN AXE** release their third album, **'Poetic Justice'**, through Music For Nations on February 24.

It features the following tracks:

Side One; **'Poetic Justice'**, **'Innocence'**, **'True Believer'**, **'Body Double'**, **'See You Someday'**, **'Living In The Grey'**, **'Digital Dreams'**.

Side Two; **'Dyin' To Live'**, **'Mercy'**, **'The Promised Land'**, **'No Matter What'**, **'She's My Salvation'**, **'A Moment Of Reflection'**.

Jets flying in soon

■ AUSSIE ROCKERS the **Screaming Jets** begin work on their second album, as yet untitled, later this month, down under in their homeland.

Among the tracks set for inclusion are **'Living In England'**, **'Helping Hand'**, **'Kill Your Idols'** and **'Sick And Tired'**.

The album is due later this year through Phonogram/RooArt.

■ GLASWEGIAN ROCK quintet *Gun* have confirmed a UK tour beginning in February.

They play *Dingwall Legends* February 20, *Thurso Flix* 21, *London Camden Underworld* 25, *Milton Keynes Woughton Centre* 27, *Edinburgh Carlton Studios* 29, *Glasgow Mayfair* March 1.

The band release a new single in March, followed by an album and a full UK tour.

Gun have recruited guitarist *Alex Dickson* to replace *Baby Stafford*, who has left to pursue a solo career.

■ HARD ROCKIN' Californian bad boys the **Four Horsemen** will support **Love/Hate** on their forthcoming UK tour (see Mayhem last issue for details).

The band will not now be supporting **Lynyrd Skynyrd**, as was mooted in some circles.

■ **CATHEDRAL** WARM up for the **'Gods Of Grind'** tour with the following shows as support to **Young Gods**:

Portsmouth Polytechnic February 10, **Bristol Blerkeller** 10, **Manchester University Union Building** 22.

Gunning for glory

GIULIANO GIZZI of GUN: pic Alex Solca/Phototeatures

KERRANG! KOMMENT

Where Kerrang! gets on its soapbox to shout out on the burning issues of the day!

PAUL STANLEY: pic LFI

Perennial Kerrang! faves Kiss have blasted back to prominence with their big hit single 'God Gave Rock 'N' Roll To You II'. Fittingly, the band see the track as a tribute to their late drummer Eric Carr, as it was the last tune Eric recorded before his untimely death.

Let's hope that the new Kiss album, 'Revenge', continues the trend.

You can't keep a great band down!

Big-headed Swedish axe-bore Yngwie Malmsteen was under the impression that everyone at Kerrang! would hate his latest album, 'Fire And Ice'. Well, Yngwie, with the exception of the infamous Dave 'Wiggy' Reynolds, we all do!

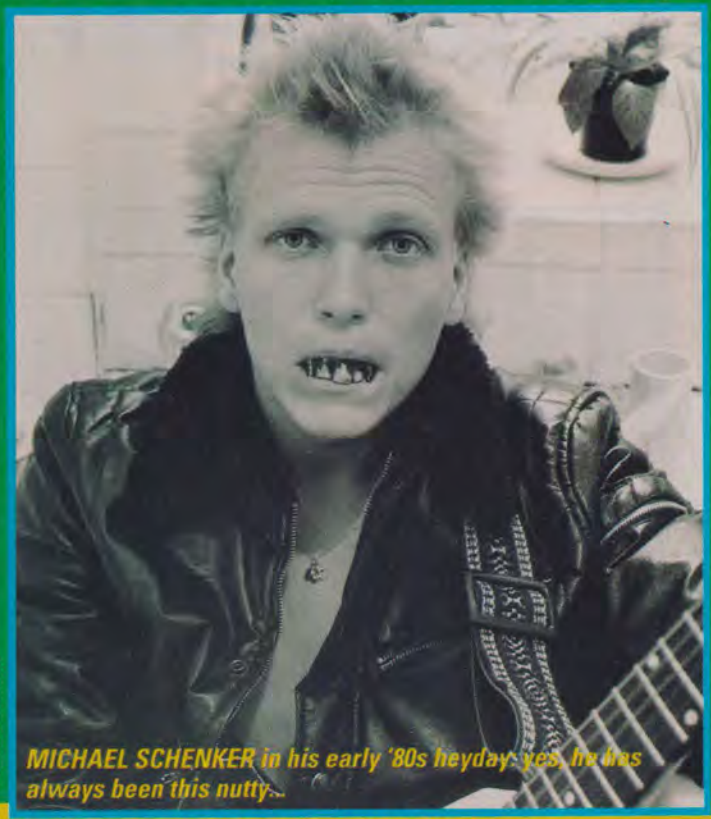
Malmsteen made his name a few years ago as a new guitar god, but has now been well surpassed by the fretboard wizardry of Vai and Satriani.

A few old Ritchie Blackmore licks and Jimi Hendrix tricks ain't gonna save you now, Yngwie!

Hammersmith Odeon celebrates its 60th anniversary this year. The venue has hosted some of the all-time great Metal events, and it's obviously regarded with great affection by the bands who've played there many times. Best of all though, most rock bands still regard their first Odeon headliner as the gig that marks their transition from promising beginners to an established act.

With so many old cinemas becoming nothing more than bingo halls, let's wish this one 60 more years of great rockin'!

KOMMUNIKATION



Pic Ross Halfin

MICHAEL SCHENKER in his early '80s heyday: yes, he has always been this nutty...

IS MICHAEL SCHENKER TOTALLY HATSTAND?

HAVE YOU noticed that Michael Schenker bears a startling resemblance to mass murderer Jeffrey Dahmer, especially in the photos contained in issue 376? Does this make his music killer stuff? **Leighton Phillips, South Wales.**

CHRIS WATTS' interview expressed many of the frustrations that Michael Schenker fans feel; however, it was conducted with unfeeling cynicism. I am sure that many fans realise that Michael's finest hour in music may always elude him, but this should not provoke the disrespect of others. His moments of genius, however fleeting, continue to inspire musicians everywhere *(They do? – Ed)*. **Jan Holm Norberg, Dundee.**

MICHAEL SCHENKER – what a tosser! **Abs, Coventry.**

'TAP AIN'T TOP!

WHAT THE hell is happening to Britain's longest running rock/Metal mag?

I'm writing as one of those readers who has bought every copy. What's really got me pissed off is how on earth you can devote a front cover and page after page to Spinal Tap in issue 375? This lot aren't even musicians, they're actors!

Okay, Spinal Tap may be a spoof on Metal, and we all like a laugh, but front covers and a feature in *Kerrang!* go a long way to helping bands who do it for real, for the sake of the music, which is what I thought *Kerrang!* was all about. Sort yourselves out or be prepared to lose readers! **Chuff, Newcastle.**

If you're madder than Michael Schenker then demonstrate that fact by writing to: Kommunikation, Kerrang!, 52/55 Carnaby Street, London W1V 1PF.

MORTAL DANGER DANGER!

WHY DON'T you get your shit together?

In issue 374 you had a piece (small as it was!) on the best band to ever come out of America – Danger Danger. Their first album is brilliant, but their second album 'Screw It' is out of this f**king world. Forget writing about shitty bands who have to wreck hotels and beat up people to get a mention, such as Skid Row and Bums N' Titties, who should all be skinned alive and dropped in an acid bath. Perhaps Shaun Hutson could arrange this and then write another epic book about it! A poster of Danger Danger would also be very welcome, as they're also be the horniest bunch of men I've ever set my big brown eyes on. **Beth, Cardiff.**

If you'd care to check out next week's issue, Beth... – Ed.
And if you want a copy of the full, UNCENSORED interview tape, send me £10! – Dave Reynolds.

STEAMIN' ANGRY

WHAT? NO picture of the most excellent and talented Steve Clark in your recent Def Leppard article?!

C'mon, give the guy a break – he only died! His contribution to world rock should still warrant inclusion in your pages. He didn't badmouth your mag like Axl flamin' Rose does – yet you print pictures of that utter tosser! **Max.**

ROADHOUSE – NO SHITEHOUSE!

RE: JON Hotten's review of Roadhouse in ish 376.

I see Hotten has graduated with honours from the Geoff Barton 'This Band Might Be Big Soon If I Don't Assassinate Its Members' Characters Quickly' School Of Literary Charm. He obviously has for for brains and ears the same thing Roadhouse keep in their trousers.

Pete's recruited a singer with a voice that I'm sure Paul Rodgers himself wouldn't mind having. Well done, Pete and Co – I haven't been so impressed since Def Leppard were born! **Eleanor Wilkinson, Lancs.**

ANTHRAX – STILL DANGEROUS!

WHO THE f**k does bloody Mörat think he is? What does he mean by saying, 'no one is threatened by Anthrax any more'? Joey Belladonna is a great frontman and Anthrax were brilliant at Brixton Academy. Yo, Mörat, wipe my butt with your f**kin' face, you stupid idiot!

Next time *Kerrang!* wants to review Anthrax, send Mike Gitter 'cause f**kin' Mörat (the girlie Poison fan) sucks! **Parasite, London.**

SHORT 'N' CURLIES!

DEAR DAVE Reynolds: so your girlfriend gets her tits out in Tigertailz videos? Well, isn't that a thing to show off about, you sad bastard! **Sarah-Jane, Tottenham.**

F**K YEAH! Let's back the UK's unsung megastars... See, doesn't hurt, does it? **Diamond Dave, Newport.**

IN THE words of Bill and Ted, the Kiss single is most atypical. As it's doing so well and a new LP is due in the Spring, Kiss should headline Donington '92. **Peter 'Starchild' Syme, Alloa.**

PS. If Clare 'Mrs Slowcome' Dowse wants a flash of what's under my kilt, I'd be happy to show her Donington!

GOBBLIN' DOWN THE BIRTHDAY CAKE THIS WEEK ARE... Tommy Skeoch of Tesla, February 5 • Duff McKagan of Guns N' Roses, February 5 • Jason Bieler of Saigon Kick, February 5 • W Axl Rose of GN'R, February 6 • David Bryan of Bon Jovi, February 7 • Vince Neil of Mötley Crüe, February 8 • the totally droolworthy Rachel Bolan of Skid Row, February 9 • the late Cliff Burton of Metallica, February 10! Have a drink or seven for us!

RIGHT SAID FRED!

I HAVE just heard that Cinderella have dumped their drummer Fred Coury. Look, you silly bunch of pissheads – sort your f**kin' lives out and stop picking on Freddy! **The Only Person Singing 'Gypsy Road' At Moscow.**

PS. If they don't want Fred, I'll have him!

NEWSTED DOWN THE TOILET!

AT LAST it's been proved that Jason Newsted did not join Metallica from Flotsam And Jetsam but that he is, in fact, Andy Conway, drummer in cult band Satan's Toilet.

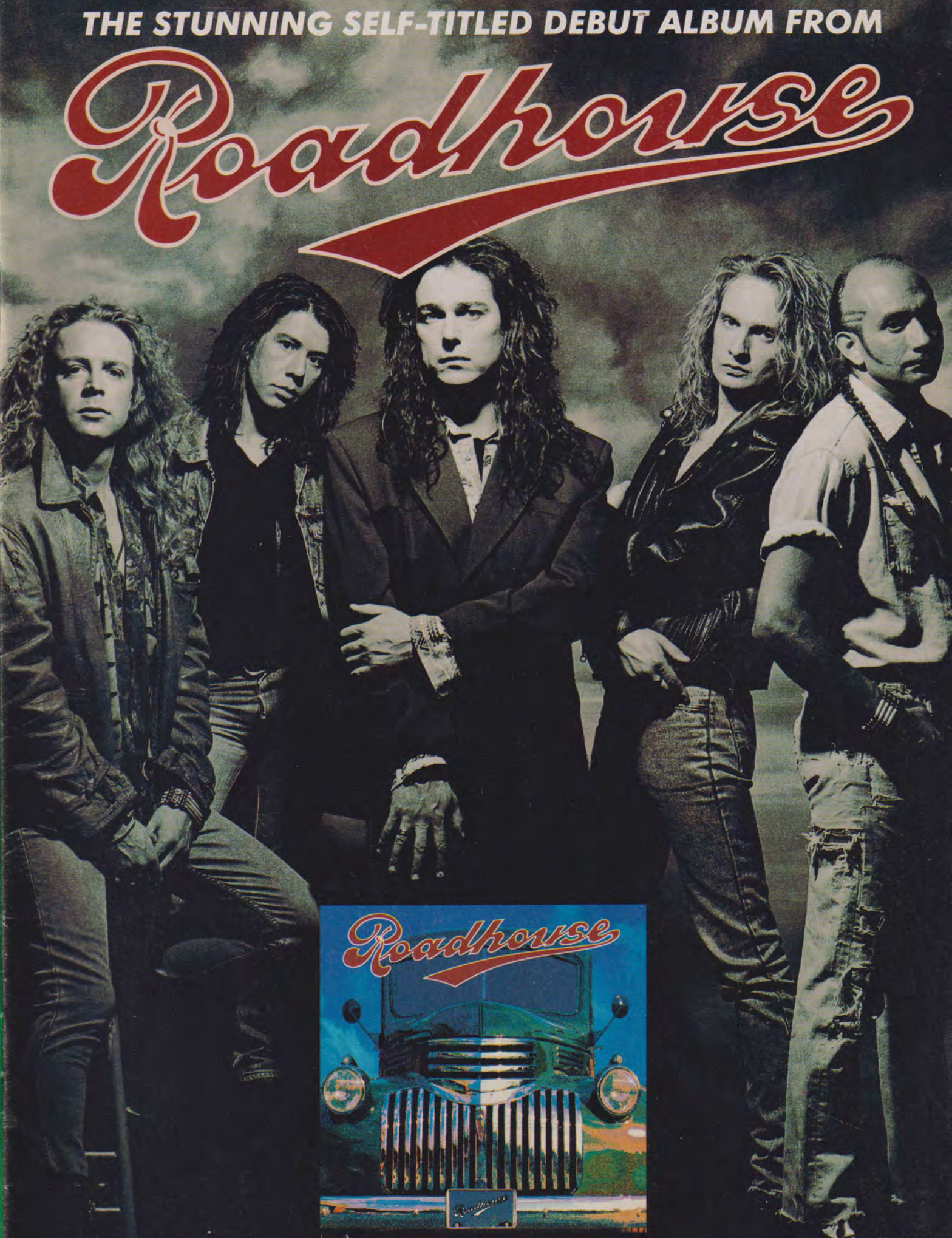
Being an ugly git with long shaggy hair we've often thought his similarity to Jason was uncanny, but these photographs prove that they are one and the same person. The only obvious difference is that, while Jason is a master of the four-string, Andy has no musical talent and is only gifted in his command of a Hoover!

Our only motive in blowing apart this Heavy Metal fraud is the hope that Andy stops twatting around with Metallica and concentrates on more sensible pursuits – like really pissing off our neighbours. On the other hand, if Metallica feel like paying us huge amounts of dosh for his full-time services – fair enough! **Satan's Toilet, Sheffield.**

BELOW: Jason Newsted enjoys a quiet spot of vacuuming in his Sheffield pied-à-terre

THE STUNNING SELF-TITLED DEBUT ALBUM FROM

Roadhouse



Featuring the singles

"HELL CAN WAIT", "TOWER OF LOVE" & "ALL JOIN HANDS"

VERTIGO

There they were... 'Dodgy' DAVE REYNOLDS and highly rated Atlantic signings, Blackpool rockers KISS OF THE GYPSY: sitting in a quiet pub, discussing the much-delayed release of their debut album, supporting the likes of Winger, Magnum and Tesla, and enjoying a swift ale, when things are cruelly interrupted by a barnstorming biplane. As all and sundry grabbed their glasses and dived for cover under the table, the cry went out...

SHOOT THAT FOKKER!

ImT JUST had to happen. My Kiss Of The Gypsy interview was barely under way when we were rudely interrupted by the noise of a droning fokker.

The growling engine of the diving plane took us all by surprise and we burst into hysterical laughter in unison. My tape doesn't start rolling again until at least 10 minutes later. It's about 20 before we can look at each other with a straight face.

Keyboardist George Williams and guitarist Darren Rice had other business to attend to, but three-fifths of Kiss Of The Gypsy – Martin Talbot (bass and grubby mac), Tony Mitchell (vocals and sunglasses) and Scott Elliott (drums and well-thumbed copies of *Kerrang!*) – had settled comfortably in a Blackpool town centre pub. Surrounded by grub and ale we had begun to discuss life on the eve of the release of their eponymous and mucho anticipated Atlantic Records debut album.

Unfortunately, the pub had a video jukebox that, when not playing a request, was programmed to relay tape-loops of dramatic action footage such as surfing or American monster 4x4 truck events – all dubbed with the kind of tinny musical soundtrack featured on the tackiest of West Coast porn flicks that Scott Elliott seems to know so much about. But we hadn't banked on film of barnstorming biplanes...

SINCE I interviewed the Gypos for *Kerrang!* last Summer we've met on a few occasions, shared a beer or two and more than a dozen anecdotes whilst the lads have excelled themselves on the road supporting Magnum, Great White and Tesla having first appeared earlier in the year with Winger. Now, finally, the debut album is with us.

"It's been a long haul," notes Martin Talbot, "but we finally made it."

Nevertheless it's been incredibly frustrating for KOTG to have waited since last August for the record to see the light of day and the security of good homes. Presumably Atlantic have been "experimenting with some new packaging material" – as the late lamented Spinal Tap manager Ian Faith would

KONTINUEZ PAGE 12

KISS OF The Gypsy (from left): George Williams, Martin Talbot, Tony Mitchell, Scott Elliott, Darren Rice

Pic Ross Halfin

FOKKER!

FROM PAGE 10

suggest – but all KOTG have had to tour on the back of has been the 'Whatever It Takes' EP.

"We were with Winger when we were told the album was being put back seven months," recalls Scott, "and we were gutted."

"But it's worked in our favour," adds Tony Mitchell. "We've been lucky enough to get on some tours and we've been able to get an awareness built up around the UK by doing live shows. And the more we've played, the more familiar the faces at the front have become."

But unfortunately, they didn't all buy the EP.

"We sold 4,000 copies of 'Whatever It Takes'," admits Martin. "It might not sound that many but it's healthy for a first attempt, especially when you consider that there wasn't any kind of promotional drive."

A second EP, 'From The Dirt', was to have been released by Atlantic (and even made a fleeting chart appearance due to advance orders!), but this has been scrapped.

"The album wasn't scheduled for release until the end of February so Atlantic thought we should fill the gap between Christmas and then with another single. But then the album was brought forward again."

"Things change weekly," bemoans Scott, "it's crazy sometimes."

YOU'RE TELLING me! But one day everything will fit like a glove.

"Yeah," smiles Martin, "but basically we just do what we're told!"

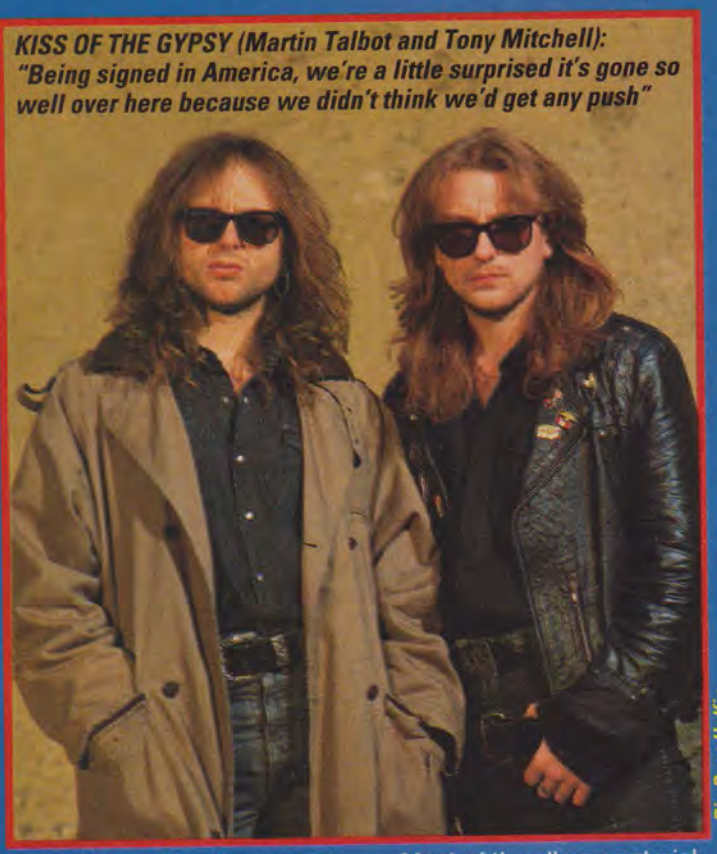
There, perhaps, is the problem. Kiss Of The Gypsy are eager to work yet they just seem to have wasted a good deal of time waiting for other people to get their shit together.

"That's just it!" says Tony. "The album's been in the can now for about nine months."

I'd hate it to happen, yet I could just imagine the band will be soundchecking at somewhere like the Liverpool Krazy House and their manager Barrie Barlow brings in a box full of the first copies and someone innocently asks "Is this the test pressing?"

"The sleeve has changed a few times actually," says Scott, acknowledging the joke.

"It was originally just going to be the logo," states Martin, "then it was this big distorted fish-eye lens shot of us which got the boot. Then we ended up going on a big wild goose chase doing shots all over Blackpool that finished up with us sitting on an old luggage trolley at Preston railway station. There was a mad rush to get it hand-tinted and sent to Atlantic in New York – then they binned it! So now we're back with the logo..."



KISS OF THE GYPSY (Martin Talbot and Tony Mitchell): "Being signed in America, we're a little surprised it's gone so well over here because we didn't think we'd get any push"

Pic Ross Halfin

WHICH WILL either look "simple, beautiful, classic" or "stupid, dismal and like death". You decide. But I can definitely tell you that the latter description shouldn't be used to describe KOTG's music. For years British bands have tried to beat the Americans at their own game. Kiss Of The Gypsy don't particularly sound American nor have they gone out of their way to do so, but this band has everything it takes.

Most of the album material dates back two or three years. 'Infatuation' is around five years old and a favourite, no doubt, of Baz, the landlord of The Star on Blackpool beach. A jovial chap, easily trounced at pool by schoolkids, he was one of the first to give KOTG (then known as Fantazia) a break and is rewarded with a top billing on the LP thanks list.

The band, meanwhile, continue to come up with new songs. Look out for one such number, 'Rollercoaster', on the forthcoming mini-tour.

Tony: "The new material is in the same vein as the, er.... well, I can't really say 'old' material because most people have yet to hear it... 'current' material then. There's some happening stuff!"

Of the tours undertaken last year, the stint with Tesla was by far the best, according to the band.

"Every night was crazy," says Martin. "The last night in Glasgow we ended up getting on stage with them for a monster jam. We piled down to the Cathouse afterwards and absolutely wrecked it in a massive water fight."

"It was the best marriage of two bands," reckons Tony, a man whose voice has been favourably compared to that of Tesla's Jeff Keith before now. "As pleased as I was with the reviews we got, I couldn't understand the bad ones Tesla got because they give 150 per cent. They impressed me immensely."

KOTG ARE supposed to be going out to Germany after this month's UK tour. The band were signed by the American end of Atlantic and have dates pencilled in for the States in April/May.

"It all hinges on how well the album is received. No doubt we'll go over there sometime.

"Being signed in America, we're a little surprised it's gone so well over here because we didn't think we'd get any push."

It pleases me greatly that the UK office has got behind them to some extent. Better still, though, is that, even with a major label deal and being tipped for greatness throughout the UK Metal press, these boys are keeping their feet on the ground. There are no jumped-up brats in this band.

"We've actually had our time where our egos have run riot!" says a refreshingly honest Tony Mitchell. "We've seen how we can be in our days as Fantazia – all sunbeds and hairspray! It doesn't work. It is best to keep your feet on the ground."

Martin: "I think because we've been doing this for so long and have had the knock-backs like anybody else then it gets to the stage where nothing surprises you any more. So you never get to the stage of being high or elated about things because they might not happen."

"But I don't want people to think we're moaners," interjects Tony, "because we know we're so fortunate that we are where we are. Playing live keeps us happy."

Scott, getting up to order another round, says: "I know it sounds like a cliché but all we want to do is get out there and play!"

As that bloody plane divebombs us again, Tony Mitchell concludes the future looks bright. So bright in fact that he needs to wear shades on a rather dull day by the seaside. Whatever it takes...

"We've actually had our time where our egos have run riot – all sunbeds and hairspray! It doesn't work. It is best to keep your feet on the ground" – TONY MITCHELL

I AM SERIOUS, AND DON'T CALL ME SHIRLEY.

A SCENE FROM - AIRPLANE. ONE OF OUR COMEDY CLASSIC FILMS.

Cut to . . .

Interior. Flight Cockpit of Large Passenger Plane. Night.

The flight cockpit door opens. STRYKER *enters and realises all the flight crew are missing.*

STRYKER:

The stewardess said . . . *(shocked)* Both Pilots!

Another figure, the DOCTOR *steps into view.*

DOCTOR:

Can you fly this plane and land it?

STRYKER:

Surely, you can't be serious?

DOCTOR:

I am serious . . . and don't call me Shirley.

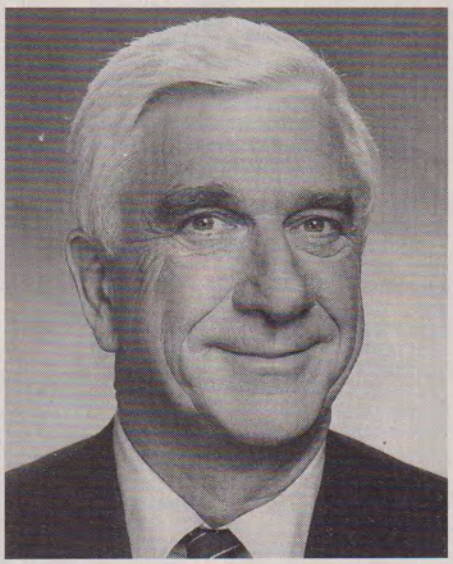
A stewardess enters the flight cabin.

STEWARDESS:

Doctor, I've checked out everyone. Mr. Stryker's the only one.

DOCTOR:

What flying experience have you had?



STRYKER:

I flew single engine fighters in the airforce, but this plane has four engines. It's an entirely different kind of flying . . . altogether.

DOCTOR *and* STEWARDESS *(together)*:

It's an entirely different kind of flying.

STRYKER:

Besides, I haven't touched any kind of plane in six years.

DOCTOR:

Mr. Stryker, I know nothing about flying, but there's one thing I do know . . . you're the only one on this plane who can possibly fly it. You're the only chance we've got.

Dramatic music swells as STRYKER *nervously confronts the flight deck controls. The camera pans across banks of dials, controls and flashing lights. The controls seem to go on forever.*

Cut to . . .

YOU'VE READ THE SCRIPT, NOW BUY THE VIDEOS.

SINGLEZ

All on his lonesome this week with a batch of flat black shiny things that make some Heavy noises, PAUL ELLIOTT plays 'em, slays 'em – and then gives 'em to Krusher to use as frisbees!

PEARL JAM 'Alive' (Epic)

WITH NIRVANA at Number One in the US and busting out all over in the UK too, the release of Pearl Jam's debut 'Ten' couldn't be better timed. Nirvana's rise will mean bread on the table for many of their Seattle neighbours, Pearl Jam included. Formed from the ashes of Seattle rock legends Green River and Mother Love Bone, Pearl Jam have no gameplan; 'Ten' is from the gut and from the heart.

There aren't really any singles on the album, so 'Alive' will do, as it's mellower than most of the other tracks. Like the bulk of Seattle's rock bands, Pearl Jam aren't Metal as Skid Row or Metallica know it, but there's power even in a softer, off-the-wall tune like this. CD and 12-inch feature a track not on 'Ten', a slow, weird thing called 'Wash'.

BABY ANIMALS 'One Word' (Imago)

ACCORDING TO singer/guitarist Suze DeMarchi, if somebody shouts "get your tits out!" at a Baby Animals gig, one of the guys in the band will often oblige. DeMarchi looks great but is no Lita Ford, and the Baby Animals are no hack pop Metal act.

Like most Australian bands toughened up on the infamous pub circuit, Baby Animals play their rock 'n' roll hard. Very hard. A lot of the people who saw them on the Bryan Adams tour came away shocked, which can't be bad. The band's only problem is a lack of really great songs. 'One Word' is tough and catchy but like the debut single 'Early Warning', it's no match for anything on the first two Pretenders albums.

The Baby Animals are almost there.

NAKED SUN 'A Song On Fire' (Noise)

THESE STRANGE men from New York have their outrageous eponymous first album released this week. 'A Song On Fire' is the most ridiculous single of the new year, and probably the best too.

Imagine Styx at their heaviest, flirting with jazz rock. It's riotous stuff, with a killer riff from Matthias Q-Tip, plus wonderful sax and Dennis DeYoung impersonations from mad-eyed Max Vanderwolf. Both 'A Song On Fire' and the flip, 'Psycho-Activate', are on the album, so get that instead – it's a monster.

Naked Sun are here to deliver us from boring, poker-faced rock bands. God help you if you don't get the joke.

DECADENCE WITHIN 'Pay-Off Time' (First Strike)

BRITCORE STILL lives. Four short-hairs from Herefordshire, Decadence Within aren't the heaviest Hardcore band around, but they're among the smartest. A lot of thought has gone into bassist Ian Glasper's lyrics (printed on recycled paper!), and a lot of work has gone into producing and packaging this three-track single. The production is incredibly clear for an indie Hardcore single.

'Pay-Off Time' isn't a great tune, but it's energetic, convincing and fresher than much of the 'Core that's come out of the Eastern United States of late. Good stuff.

THRASHON 'Weird, Weird World' (Uni)

THE NAME is deceptive. Swedes Thrashon don't Thrash, they play traditional Heavy Metal, very European in flavour and influenced by Iron Maiden, Helloween and Judas Priest. The Helloween influence is evident in the chorus of 'Weird, Weird World', which is sung in a bizarre soft falsetto harmony over a riff that's pure Bruce Dickinson circa 'Powerslave'. On the verses, the singing, by guitarist Lasse (no dog jokes, please) Wester, is classically Euro Metal, climaxing with a bout of squeaking, like Rob Halford on 'Unleashed In The East', which will delight *K!* photographer Paul 'Romford Rogerer' Harries if nobody else.

Thrashon's clichéd heroics are typical of indie label European Heavy Metal. This is a solid single, and funny with it.

NAKED SUN: the most ridiculous single of the year, and probably the best

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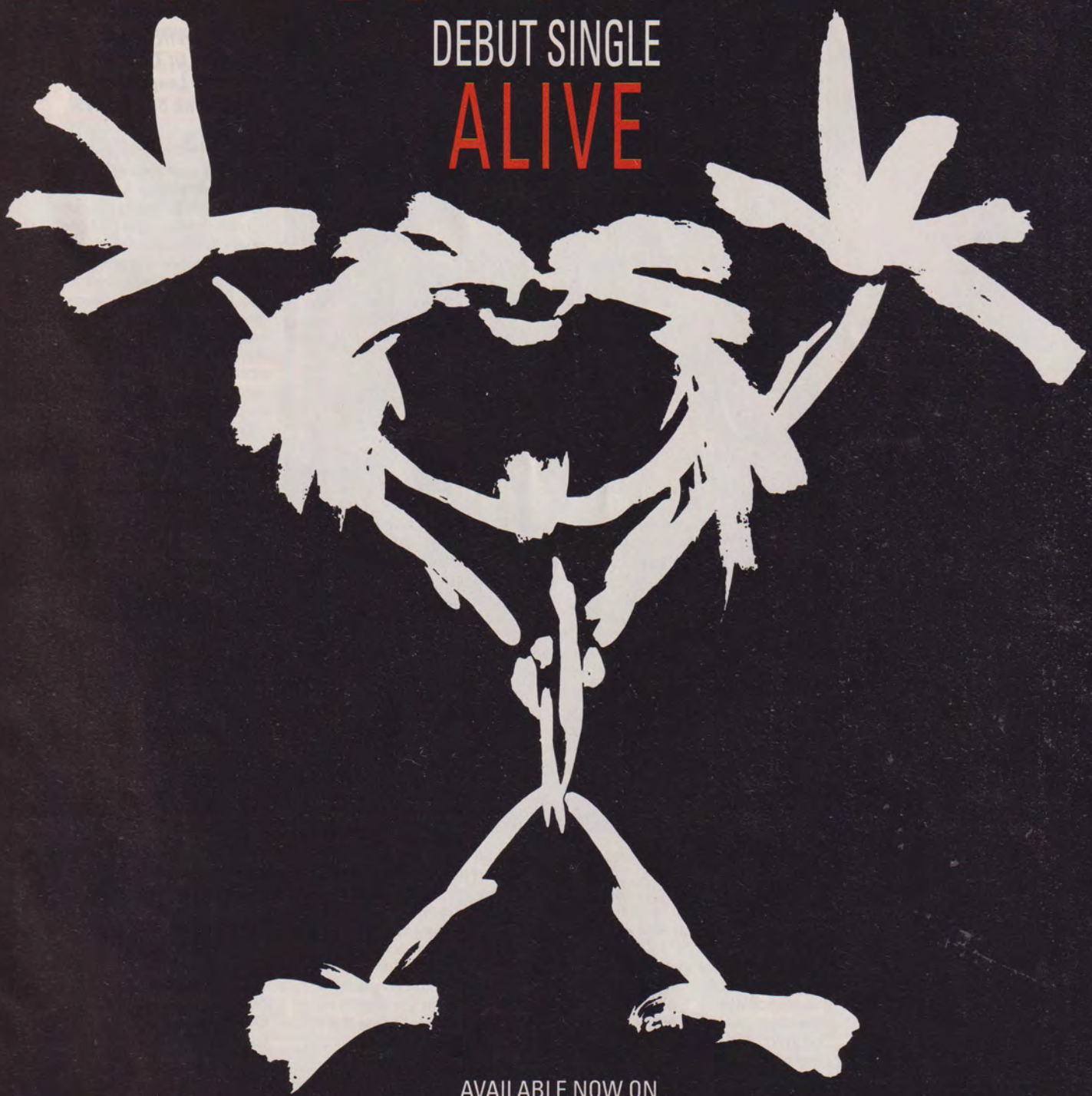
PEARL JAM

DEBUT SINGLE

ALIVE



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657572 7 · 6 · 5 · 4

REKORDZ

Kiss me quick!

KISS OF THE GYPSY: a 'gleaming roadster of a rock band'...

KISS OF THE GYPSY
'Kiss Of The Gypsy'
(EastWest 7567822791)

K K K K K

ALREADY BEING tipped for success following a string of successful support tours during the past year (Winger, Tesla...), the West Coast (Fleetwood, Lancashire) outfit's suss of blues-based American rock has been stylishly shaped into a debut album that sounds to have come from several thousand miles further west.

Not only do you have 10 superbly written songs of quality, played with a heady mixture of high density instrumental muscle and a seemingly effortless ability to create outrageously compelling grooves, but in the driving seat of this gleaming roadster of a rock band sits vocalist Tony Mitchell, whose dynamism and passionate delivery sets him up to be bracketed with some of the best vocalists around.

Whether drawing heavily for direction on the bluesy hard rock of the likes of Aerosmith for songs like the high powered 'Blind For Love' and 'Whatever It Takes', or the irresistible push and pull of the funked-up 'From The Dirt', going for the big, stadium-friendly ballad ('Take This Old Heart'), or coming over all Black Crowes-like with the almost gospel feel multi-vocal harmonies of 'No Prize For The Loser', it's done with a classiness that leaves many a well-established 'name' band in the shade.

On the evidence of this remarkably accomplished, hard-hitting debut, it's difficult to see that there'd be anyone standing in front of Kiss Of The Gypsy in the queue to be British rock's next big thing.

PAUL HENDERSON

DEEP PURPLE
'Knocking At Your Back Door – The Best Of Deep Purple In The '80s'
(Polydor POCP-1149 Japanese import)

K K

SNAPPY TITLE, eh? And please note, 'In The '80s' is emphasised in red italics on the ('Perfect Strangers' copycat) sleeve to avoid anyone thinking this contains anything worth hearing.

Er, actually, that's unfair. The 1980s Mark II reformation wasn't all bad – 'Knocking...', 'Nobody's Home' and the title-track from 1984's 'Perfect Strangers' comeback album (all included here) were great, and even the disappointing 1987 follow-up 'House Of Blue Light' had its moments (usually where Ian Gillan came to the fore), such as this compilation's 'Bad Attitude', 'The Unwritten Law' and 'Call Of The Wild'. But after that, it all goes sadly sad.

1988's live double, 'Nobody's Perfect', throws up (pun intended) three tracks: 'Black Night', 'Space Trucking' and the inevitable 'Smoke On The You Know What', but they all look paler than the ghost of a very frightened albino in a flour mill alongside the seminal 1972 equivalents from 'Made In Japan'. Time passes...

The brilliant re-recording of their first '60s hit, 'Hush', is here too, but arrives too late to save the day, begging the question: will anyone bother to buy this?

They would, if Polydor in Japan had been granted their wishes. Original plans were to include three more instrumental-only tracks – the 10-minute B-side of 'Perfect Strangers', 'Son Of Alerik', and two shorter, previously unavailable 'Perfect Strangers' outtakes called 'Ruir' and 'Cosmic Jazz'. All credit to Polydor for attempting to give collectors something for their money... but no thanks to the US publishing attorneys who couldn't agree on clearances, causing the tracks to be removed from the running order at the 11th hour.

Bollocks to all this – does anyone care any more?

NEIL JEFFRIES

ANTI-NOWHERE LEAGUE
'The Best Of The Anti-Nowhere League'
(Street Link SRT CD 013)

K K K K

I'VE GOT a sneaking suspicion that the infamous Anti-Nowhere League are going to become horribly trendy now that Metallica have covered 'So What' (even though no one outside Japan seems to have actually heard it yet). It makes sense, then – 'specially since the band have reformed – for the record company to release a 'Best Of' album in order to cash in on this renewed notoriety – and I've got no objections to that whatsoever.

Trouble is, the only way you could release a proper 'Best Of' album by this thoroughly obnoxious mob is to re-release their debut album 'We Are The League' (original uncensored version, of course) and stick the aforementioned 'So What' on the end of it. Maybe one day, eh? But until then, this will have to do.

Basically, what you get for your dosh are six tracks from the watered-down version of 'We Are The League' – which is fine, because it's still fairly filthy and almost as funny – but then we move into more dodgy territory. Later releases lacked the power of the early stuff and, despite its well 'ard sleeve, 'Out On The Wasteland' and much of the stuff since then failed to inspire.

Lastly, we get four tracks from the 'orrible 'Live In Yugoslavia' opus – and this is more like it! Filth and fury that got the censors so worked up they bleeped out some of the wrong words. It's hilariously disgusting and, of course, we get a live 'So What'.

In all honesty, this could have been called 'The Second Best Of', but it was still good enough for the Almighty's Ricky Warwick to be persuaded to provide sleeve notes. As Warwick himself says of the League, '10 years down the line, the look, attitude and aggression are as potent as ever, and continue to influence'.

Too bloody right!

MÖRAT

FATES WARNING
'Night On Bröcken'/
'The Spectre Within'
(Metal Blade CD ZORRO38)

KKKK

FATES WARNING
'Awaken The Guardian'/
'No Exit'
(Metal Blade CD ZORRO39)

KKKK

HERE WE have two very sensible value for money releases (two for the price of one!) from Metal Blade. Fates Warning have always been one of those 'nearly' bands who (sadly) never quite made the jump from the sekond division to the premier league. Yet they have always had very positive press and have retained a loyal kult following.

The two double CDs on offer are a must for Queensrÿche/Iron Maiden fans, and if you missed out on the band first time around, this is a cheap and ideal way to get acquainted. Listening to all four CDs bakk-to-bakk was quite exhausting, but at the same time it was fascinating to see how the band have developed over the years. The difference between 'Night On Bröcken' and 'No Exit' is staggering: the songs and produktion are so much RICHER on their later work.

If you're a fan of TWIDDLY geetar and Bruce Dickinson/Geoff Tate-style vokals then you'll love Fates Warning. These boys also like their WORKOUTS – just listen to the 12-minute 'Epitaph', from 'The Spectre Within', for evidence. It's all here; nifty time changes and grandiose arrangements, with even a surprising hint of Metallika thrown in for good measure. But this is nothing kompared to 'The Ivory Gate Of Dreams', which kan be found on 'No Exit'. This wonderful toon runs for a mind-blowing 21 minutes and 25 seconds, and rather like a klassikal rekord it is split up into eight movements.

Everything the air guitarist kould ever dream for is here – and more. Diskover the POLISHED Metal that is Fates Warning. ***XAVIER RUSSELL***

FATES WARNING: value for Metal money!

VARIOUS
'What The Hell'
(Hellhound HELL 014)

KKK

LADEEZ AN' gen'lemen, welkome to the Hellhound rostęr! If you're a fan of DEATH, DOOM, GLOOM and CHEAP BLAKK SABBARF rip-offs, then you've most definitely kome to the right place.

So without further ado, let's see what's on offer from the Frash trolley.

LA power Metallers Shrapnel have two kuts on offer, but sadly both 'Downtown Disgrace' and 'Call Of The Dog' sound half-baked and poorly produced. Yet having said that, I believe they've saved their best material for their upkoming 'Dig It Out' album, due out in early May.

The Obsessed, meanwhile, are the first of many Black Sabbath IMPERSONATORS that surface on 'What The Hell'. The geetars have a MESSY, SKRATCHY feel about them, especially on 'Spirit Caravan', while 'Skybone' reverts to plain Tony Iommi kloning – but tastefully played.

The Sabbarf OBSESSION kontinues with a mob kalled Internal Void, and do watch out for their debut album, due for release in the Summer. Their two kontributions, 'Nothing But Misery' and 'Internal Void', are both fine slices of SLOW, GRINDING DOOM – and who kares if it sounds like the Sabs, cos they pull it off very well.

Berlin's Angelus reminded me of Tankard – they certainly have the same sense of humour, right down to the almost Oi!-style chanting of *'Wanna go back!'*.

No FRASH kompilation would be komplete without a Metallika rip-off, and Sweden's very own Hyste'riah GBC oblige with 'Love The Ice' – you'll love the Hetfield/Hammett kloning.

Pigmy Love Circus are five BEER BELLIES from LA who are obviously influenced by MOD's Billy Milano, as their offering, 'Mugger', kould quite easily be an MOD outtake. My own fave Sabbarf KLONES Count Raven finally surface with 'Creepshow'; it's Sabbarf with a WAH-WAH pedal, and the Ozzy voice has to be heard to be believed. Not even Rory Bremner kould kome this klose! ***XAVIER RUSSELL***

Rock of wages

BB STEAL: putting their Mutt in it...

MOUNTAIN
'Climbing!'
(BGO BGOCD112)

KKK

'Flowers Of Evil'
(BGO BGOCD113)

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'Mountain Live – The Road Goes Ever On'
(BGO BGOCD111)

KKK

CREATED IN 1969 by Cream producer Felix Pappalardi and the hulking man-mountain guitarist Leslie West, Mountain were formed as an American version of Cream – just after the latter's demise – in an attempt to capitalise on the format pioneered by the groundbreaking British power trio.

But with neither the instrumental virtuosity and imagination nor the songwriting skills to match those of the band they aimed to emulate, Mountain were simply a louder, cruder and less talented outfit than Cream. And although success in the US was both swift and substantial (Gold albums, etc), Mountain's legacy in Britain remains little more than that 30-second tub-thumping snippet of 'Nantucket Sleighride' chosen by some then-hip TV person as the title music for ITV's 'Weekend World' programme.

Mountain were probably at their best when playing live, with West and bassist Pappalardi at times out-Creaming (maybe in quantity, but certainly not quality) Jack Bruce and the then-mesmerising Eric Clapton with lengthy improvisational workouts and solos. In that respect, the band are probably shown in their best light on 'Mountain Live', the definite peak being a meandering, yet at times power-soaked 17-and-a-half-minute rendition of 'Nantucket Sleighride', with West occasionally pulling off some glorious guitar hero licks.

The half live/half studio 'Flowers Of Evil' album has its moments, most notably with live versions of 'Crossroader' and the punchy 'Mississippi Queen', but most of the studio half is strangely keyboard-swamped, poppishly off-beam and a long way from what Mountain could do when they got their heads down instead of trying to be 'creative'.

And what they could do were 'Climbing!' tracks like 'Silver Paper', 'Sittin' On A Rainbow' and the classic 'Mississippi Queen': on tracks like these, with West's barbed wire vocal wrapped around his and Pappalardi's punishing, no-nonsense, powerhouse riffing, Mountain can still sound impressive 20 years on.

PAUL HENDERSON

BB STEAL
'On The Edge'
(Vertigo 848045-1)

KKK

'ON THE Edge' is the debut album from Melbourne-based Oz rockers BB Steal, on which they've teamed up with Def Leppard's Phil Collen, who produces and adds additional guitar here and there.

It's a record that will probably piss a good many people off because of its unashamed similarity to Def Leppard, but I blame Collen for this, as he's put all his experience and tricks learnt from Mutt Lange into making this the best record Def Leppard never made.

The opening song is similar to what the band sounded like before Collen became involved, while 'On The Edge' is an acoustic-tinged neat and tidy number with AOR pretensions. But then along comes 'Big Love' and the party has started.

'Suffer In Silence' features a very familiar guitar sound, and 'Live It Up', despite its Kix-style intro and Autograph-like chorus, might as well be the sequel to 'Armageddon It'. And there's more! The segue between 'Live It Up' and 'Shot Full Of Love' nicks ideas from the 'High 'N' Dry' album, with the latter track being comparable to Leppard jamming with Jag Wire.

'Troubled Child' and '(Don't You) Love Me And Leave Me' (probably the album's best track) also borrow ideas from Leppard, but it must be stated here and now that, all said and done, the album is strong in all the right places.

Yet that only serves to highlight the weaker tracks like 'Ride On' and 'Precious Love', both of which are remarkably average, despite the attempts of vocalist Craig Csongrady to liven them up.

I expect BB Steal will be shown no mercy by outraged critics in the UK but, as you'll be reading in these very pages soon, at least BB Steal aren't hiding anything.

DAVE REYNOLDS

NAKED SUN
'Naked Sun'
(Noise N181-2)

KKKK

ANNOUNCING THEMSELVES as "the only tattoo-less band in New York City", Naked Sun ain't too serious, but they've made an extraordinary debut album, a record as flamboyant as classic Queen and as bizarre as Celtic Frost's greatest excess, 'Into The Pandemonium'. On '...Pandemonium', the Frosties mixed Death Metal with hip-hop, orchestra and even spoken French poetry. Naked Sun aren't quite so eclectic, but their outrageous pomp rock is comparable to Pink Floyd, Styx, Jellyfish, Yes, Supertramp, Stryper, Zappa, Led Zeppelin and the Bee Gees!

As Nottingham nobber Andy Copping loves to say, is that mad or what?!

Having been at the forefront of the Thrash Metal revolution in the early to mid-'80s with Frost, VoiVod, Kreator and Helloween, Noise Records have been issuing some pretty dull albums over the past few years, with Mordred and Skyclad as notable exceptions. Naked Sun, therefore, are an inspired signing – much like the *Kerrang!* footie team's poaching of midfield dynamo Dave Shack on a free transfer.

As befits a band featuring such cool rock handles as Matthias Q-Tip, TB Quagmire, Zero, Franz Liebkins and Max Vanderwolf, Naked Sun write everything but three-minute singles. The opening number, snappily-titled 'The Moment (A Moment Later, CMF)', is a surprisingly downbeat jam through seven minutes of lazy psychedelia (*'flashing pools of gold and lavender'*); 'Stillborn' is an eight-minute melt of Led Zeppelin's 'The Rain Song', Funkadelic's 'Maggot Brain', Bread and Spinal Tap's 'Jazz Odyssey'; 'Rest Area' is a three-second hoot of saxophone, while the final song, 'Next Stop, Chapel Perilous', grooves for an insane 12 minutes!

However, the killer rocker is 'Blackberry Saturday', which mixes up heavy duty riffing with the kind of jerky tempos Marillion fiddled with around 'Script For A Jester's Tear', Q-Tip laying down some hot licks as Vanderwolf sings in the most preposterous Metal vibrato since Stryper's Robert Sweet hollered 'To Hell With The Devil'.

Aptly, the spectacularly-bearded Vanderwolf is in Jesus Christ pose on the album sleeve, kneeling amid flowers, arms spread, a huge crucifix hung

about his neck on a string of love beads.

If you're into Primus, Jellyfish, Zappa, Wolfsbane or any band with an understanding of rock 'n' roll's absurdities, you'll dig Naked Sun. This debut is both brilliant and uproarious. It ain't 'Metallica' and it ain't 'Use Your Illusion I' or '...II'. This is fun.

PAUL ELLIOTT

VARIOUS
'The Green Bullfrog Sessions'
(Connoisseur NSP 503)

K

ACCORDING TO the accompanying blurb, this album is one of the most collectable artefacts of the first generation of Heavy Metal (oh yeah?), having been described variously as – amongst other things – a clandestine/spin-off Deep Purple project and a Ritchie Blackmore solo album. Why so collectable? Because when it was first issued in 1972, for contractual reasons none of the participants (Blackmore, Ian Paice, Chas – of Chas and Dave – Hodges, Albert Lee...) were identified on the sleeve, and the pile of junk sold as many copies as you can count on your fingers.

The punters were right the first time around. And the fact that it's now known that the 'Green Bullfrog Sessions' were played by the above 'names' doesn't alter the fact that, musically, it's virtually without any merit whatsoever.

'Ain't Nobody Home' is badly played '60s soul with a limp, parping brass section and a vocalist (Earl Jordan) having difficulty hitting the notes; 'Bullfrog' is a quite awful one-chord, uptempo vehicle for Ritchie to whisk a batch of badly played notes into a badly constructed solo; 'Walk A Mile In My Shoes' is excruciating gospel-tinged, soul/funk sludge smothered in totally inappropriate (and out of tune) strings; and on a couple of occasions – 'Lawdy Miss Crawdy' and 'I'm A Free Man' (with side-splitting wang-bar mania!) – everything is so bad as to sound like a genuine piss-take in the Bonzo Dog Doo-Dah Band mould... but more inept.

I don't care who's on it, 'The Green Bullfrog Sessions' – even on limited edition green vinyl – is a musical nightmare.

PAUL HENDERSON

CHEAP TRICK
'The Collection'
(Castle Communications CCSCD 309)

KKKKK

OKAY, SO why is the Zell goin' overboard on this Trick package when I bitched like crazy about the 'Greatest Hits' compilation (since aborted due to some genius at Epic not realisin' they'd already licensed this buncha Trick stuff to Castle) back in ish 365? Well, how about a little thing called 'care'? Sure, '...Hits' had an unobtainable cut in 'Magical Mystery Tour', but the rest of the 11 tediously obvious choices coulda been selected by computer.

With 'The Collection' we have heart. Soul. Feel. Compiler Ian Kenyon of *HiFi News And Record Review* (hey, I'll plug any bugger who's into the Trick!), obviously restricted by what was readily available from the Epic catalogue, has sampled from each CT album (includin' '80's 'Found All The Parts' EP) from the '77 debut up to '88's 'Lap Of Luxury', and has presented 'em here in chronological order. And a very tasty evolutionary bop it is!

To the uninitiated, Cheap Trick appear to be some zany bubblegum rock (even – gasp! – AOR!) outfit. Oh, the treasures which lie in wait for you, my ignorant friend!

Shove this baby on at the beginnin' an' just listen to Nielsen an' Co crank out 'Daddy Should Have Stayed In High School'. Picture a lecherous individual hangin' around the school gates, declarin' seedily: *'I'm dirty but my body is clean/I might even be your daddy'*!?

And the gems come atcha like meteorites – 'Clock Strikes Ten', 'Dream Police', 'Good Girls Go To Heaven, Bad Girls Go Everywhere'! A whole stack o' proof of the bombasticity of the Nielsen guitar an' the angel/devil versatility of Robin Zander's voice, which recent Trick producer Richie Zito didn't even begin to exploit. Ain't that a shame?

There are probably lots of other goodies better than this compilation (18 bleedin' tracks, man!) on the shelves to tempt you away from it... but off the top of my head I couldn't even begin to imagine what they could possibly be.

RAY ZELL

CHEAP TRICK (Rick Nielsen): bubblegum bombast

Pic Ross Halfin

Blankety Blank

POISON IDEA: trying to work up some enthusiasm for whon Les Dawson turns up to present them with their 'Blankety Blank' chequebooks and pens

POISON IDEA
'Blank, Blackout, Vacant'
(Vinyl Solution SOL 33)

KKKK

I TOOK a stab at professionalism here, an' for purely info reasons asked Poison Idea fanatic Mörat how many albums the Portland, Oregon big boys had released thus far. "F**kin' loads," reckoned the bloke with the mohawk. S o by that educated estimation – 'ere's a bleedin' 'nother one!

And surprised that I took to 'Blank, Blackout, Vacant' I was not. Total Frash is not easily digestible to the Zell gut, but give jackhammer punk a rock 'n' roll core and yer handin' me bones I can suck on. The first two casual aural assaults are the appetizer, an' the third – with the lyric sheet as a side-order – is the charm.

Jerry A an' company are certainly socially tuned in, from suicide ('Say Goodbye'), to the sick commercialism of war ('Star Of Baghdad'), through to substance abuse ('Smack Attack'): *'Tomorrow they might die, so let's get high today/What's a collapsed vein between friends anyway?'*.

Poison Idea storm down your street angry, yet not threatening. In many ways, dependin' on one's disposition, you can't help but relate... or sympathise. Their accounts of booze effects are spot on ('Icepicks At Dawn' and 'What Happened To Sunday'), while the beautifully tragic 'Crippled Angel' describes the kind of sentiments on the psychological effects of child abuse of the degree Alice Cooper should be pennin' if he really, honestly wanted to project the true horrors of today.

Ironically, Poison Idea's brutal approach blurs a lot of their art. But, hey, if they wanna hammer a point home – it's their record. And in many ways the lads put me in mind of an under-produced, Hardcore version of the Ramones' heroes, the Dictators – although, curiously, Mörat discarded the 'Tators' easy-five-K re-released live album last year! Fair boggles the mind...

The penultimate toon, the instrumental 'Amy's Theme', sounds like some twit pissin' around with a penny whistle in an attempt to summon up a faintly oriental vibe. As such, it's as interestin' a prelude to the New York Dolls' provocative 'Vietnamese Baby' as yer gonna get round these here parts. And credit to 'em, PI don't crap on the Dolls' classic an' play it straight (yet not necessarily sober!); apart from a slight variation in speed, it's a scarily close rendition.

I doubt that 'Blank, Blackout, Vacant' will be my album of the year but, Billy Bunter jokes aside, Poison Idea have definitely made an impression on me. ***RAY ZELL***

MANIC STREET PREACHERS
'Generation Terrorists'
(Columbia 4710601)

KKKK

THE MANIC Street Preachers are laughing all the way to the bank. Something of an overnight sensation, they've successfully attracted a decent cross-section of people which has thrust them straight into the limelight. This hunky Hanoi-flavoured four-piece are touched by the spirit of the New York Dolls, and yet their Indie-ish monicker and the odd haircut ensure a much broader appeal. But don't be fooled – 'Generation Terrorists' can rock and shock with the best of 'em.

Whilst it's undoubtedly rash to release a double album as your debut – and not all of the songs are what you'd call essential – 'Generation Terrorists' nevertheless encompasses enough daredevil clout and intelligent lyrical twists to knock most homegrown bands on the head. The single 'You Love Us' currently luxuriates in the Top 30. It might look like the American Dream come true, were the Manic Street Preachers not from South Wales. It's all slightly scary.

Full throttle melodic glitterbombs like 'Slash And Burn', 'Another Inventive Disease', 'Damned Dog' and the single contrast beautifully with the more whimsical numbers such as 'Motorcycle Emptiness' and the album's highlight, 'Little Baby Nothing'. The chorus is sung by bubbly porn star Traci Lords, assisted by some superb lyrics. Unbelievable as it may sound, Ms Lords' contribution is exquisitely pained, to say nothing of thought-provoking. For once, we can salute the girl for purely cerebral reasons.

The Preachers crush any risk of being labelled generic through the intervention of a two-part dose of GBH, which they call 'Repeat'. Verging on electro in parts, it kicks Warrior Soul and Public Enemy into a rock 'n' roll blender. The result is street cred with a cutting edge.

In terms of bands that rely on vibe rather than technicalities to carry their message, these glamour punks with attitude are surely a force to be reckoned with. There's hope for the Welsh yet!

STEVE BEEBEE

GOATLORD
'Reflections Of Solstice'
(Rough Trade/Turbo Music 373540062-40)

KKK

GOATLORD PLAY their FRASH mean! Hailing from Las Vegas, this band place their bets on the DOOMIER end of the Frash skale, a gamble that more than pays off for this hideous kombo.

Not surprisingly, the majority of lyrics are inaudible and the CD is chokk full of the usual *'URRRHH!'*s, Death Grunts and the like. Vokalist/bassist Jeff Schwob has obviously studied his DOOM bands, as 'Distorted Birth' and 'Underground Church' come very klose to sounding like Hellhammer on a bad day. Meanwhile, 'Blood Monk' hints at Slayer, but never really rips them off blatantly.

The one thing that did impress me on 'Reflections...' was Goatlord's use of effects. 'The Fog', for example, has an EERIE feel to it, and I certainly would like to be trapped in Goatlord's FOG as Schwob snarls, *'Into the valley of fog, they'll be waiting for you'*! However, the funniest moment arrives with 'Chicken Dance' – even Colonel Sanders would approve of the hysterikal CHIKKEN SKREAMS! We're talkin' serious TORTURE here!

The only other kut worth mentioning is 'Acid Orgy', which starts off prediktably SLOW, but soon builds up into a MEGA KLIMAX!

So why only three Ks? Well, despite being 'well in order' from a DOOM Metal point of view, the material does get a bit tiresome after a while, and Goatlord would benefit from varying their repertoire a bit more. ***XAVIER RUSSELL***

Totally Devoted to you

REVOLTING COCKS
'Big Sexy Land'
(Devotion DVN6)

KKKK

REVOLTING COCKS
'Beers, Steers And Queers'
(Devotion DVN4)

KKKK

LEAD INTO GOLD
'Age Of Reason'
(Devotion DVN7)

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REVOLTING COCKS: their 'Beers, Steers And Queers' LP is 'industrial scratch Metal for the seriously warped'...

THERE CAN be no doubt that the Revolting Cocks are a fine band, and I'm pleased to see that most of their material is being re-released because it gives me a chance to catch up on what I missed the first time. It does, however, bring about that age-old (well, at least 10 years old) question, should it be featured in *Kerrang!*?

The Revolting Cocks' second album 'Big Sexy Land' (released March 23), for instance, isn't exactly what you'd call heavy. Indeed, you'd have to stretch the imagination somewhat before you could even call it rock music. That's not to say it isn't worth buying, of course – it is – but I ought to warn you that it reminds me, among other things, of the David Byrne/Brian Eno album 'My Life In The Bush Of Ghosts'. Y'know, sort of weird and haunting techno stuff to listen to after a couple of, er, herbal cigarettes.

Having said that, the Revolting ones show a healthy aversion to being pigeon-holed, and by late '87 they were pumping out 'Beers, Steers And Queers' (released February 17) – industrial scratch Metal for the seriously warped. Of course, the title track gets all the attention nowadays, since that infamous 12-inch version with samples from the 'Deliverance' male rape scene. But it ought to be pointed out that the rest of the album is equally unrelenting and severe. Naturally I am very fond of 'Stainless Steel Providers', with its sampled motorbike engines, and the Ministry-like 'Something Wonderful' pretty much lives up to its name too.

You'd think that since the Revolting Cocks, Ministry, Lard and various other bands are so f**king 'ard, then Lead Into Gold, featuring Paul Barker, Al Jourgensen and 'Wild' Bill Rieflin (all from the aforementioned bands), would follow suit, wouldn't you? Unfortunately, this is not so.

'Age Of Reason' shares none of the cutting edge that you might expect from these musical terrorists, and for the most part comes across as a spiritless, pointless techno wank-off. I mean, I'm all for diversity, but this is worryingly close to Gary Numan in some places and like a second-rate Joy Division in others.

While agreeing wholeheartedly with the band's attitude towards drug abuse and general depravity, I can't help feeling that perhaps they should have laid off until they finished making the album.

I understand that everyone has to experiment before they get something right, but the Lead Into Gold alchemists should have stayed in the laboratory a little longer.

MORAT

SUNDANCE
'The Beyond Within'
(Loony Tune TUNE22)

KKK

AT TIMES startling, at times dire, the debut offering from UK trio Sundance is a demanding record in every sense. It's certainly not to be sought by those liable to slip their neck into a noose at any moment. Sundance specialize in confused, upsetting lyrics and eccentric patterns of song progression, taking in influences as wide as Metallica and the Beatles. If bleakness built muscles, former English Dog Gizzy Butt would be tugging HGVs up hills just for laughs.

Sadly, all 14 tracks of 'TBW' are almost trashed by an abysmal attempt at self-production. The whole thing sounds like an extended garage-bash demo, and anyone would think these Sundance kids were recording amongst a sack of fossilized mammoth shit at the bottom of the Indian Ocean. It's bad.

Sometimes Sundance try to be clever, and occasionally they succeed, but with this kind of non-budget it's the little things that please; the punchy simplicity of 'Victoria Falls', for example. 'Too Far Away' and 'Invincible' follow suit, while 'Ban On Security' is a savage but prevailingly sensible statement against anti-abortionists.

Sundance – as you may have gathered – are not to be taken lightly. The title track, presented in two parts (yawn), and the baffling depressive's maze of 'Put Something Back' continue the trend towards the pseudo-poetical epic, something which does seem inappropriate for this kinda release. Still, with a thuggish power from hell, they do maintain a definite versatility that is certainly all their own.

Butt 'n' buddies are only askin' £3.50 for the lot, so grab a piece of the Sundance action by contacting: *Loony Tune Records, Top Flat, 23 The Esplanade, Scarborough.*

STEVE BEEBEE

COSMIC PSYCHOS
'Blokes You Can Trust'
(Survival 469150.1 import)

KKKK

MELBOURNE TRIO the Cosmic Psychos have been around for several years now, welding the Stooges' combustion and Motörhead's rock 'n' roll noise to the Oz experience of Angus Young yelling *'Oi! Oi! Oi!'* into a microphone during 'TNT'.

For this, their fifth album, they took their aural thuggery and placed it at the feet of arch US noise producer Butch Vig – the man who guided Killdozer, the Laughing Hyenas and Nirvana into the decibel terror zone.

The result is a recording that takes the band into new realms of what is still very much an Australian sonic hooliganism. Just listen to stuff like the opener 'Back At School', 'Hooray F**k' and the single, 'Dead Roo'.

Strangely enough, it's the album's acoustic closer that best grasps the crazy genius of this lot – a ditty called 'Elle' that pays salivating tribute to Oz model Elle Macpherson. It sees bassist Ross Knight coming out with a chorus of, *'Break my heart, bite my bum, tear my shirt'*, as his mates egg him on with hoots. Simple, crazy, brilliance.

I want to be boom operator for the video, of course...

MURRAY ENGLEHEART

"PEOPLE THINK I'M A STUCK-UP IDIOT!"

Admits Swedish guitar virtuoso YNGWIE MALMSTEEN. He might have a reputation for being, ahem – *difficult* – but DAVE REYNOLDS found, to his surprise, Yngwie in an open and affable mood. Even more shocking was that Wiggy actually *liked* the new LP, 'Fire And Ice'! Has the newly matured, newly married Malmsteen changed his spots?

LIFE'S A funny old game, full of surprises. Some make you feel on top of the world and others knock you into the dirt. I think I've just surprised Yngwie Malmsteen by telling him I like his new album, 'Fire And Ice'. I surprised myself actually. I thought it would be a load of old rope like his last effort 'Eclipse'.

"I was expecting everybody at *Kerrang!* to hate 'Fire And Ice'," remarks the Swede as he calls me from Stockholm. "A lot of shit has been written about me in the past that hasn't been true at all..."

'Fire And Ice', Malmsteen's seventh solo offering in as many years, is his first for new label Elektra.

"The reason I changed labels was that I felt PolyGram f**ked me around too much, especially in the States where they completely ignored me. They threw the records down the drain. They didn't promote them at all, so I just felt, well, f**k this! Me and my manager told them that we'd walk if they didn't do anything and we did."

YNGWIE GAINED the support of Mike Varney in the early '80s thanks to a host of demos floating around of his band Rising Force, with whom he'd actually recorded a never-released single for CBS Sweden.

Varney had just founded his Shrapnel Records label and was hugely impressed with Malmsteen's mastery of the guitar. He paid for Yngwie to fly to America where he was promptly placed in Ron Keel's Shrapnel-signed band, Steeler.

Malmsteen left the band after one album and teamed up with Graham Bonnet in Alcatrazz before going it alone with a new incarnation of Rising Force.

Malmsteen once told me: "Graham Bonnet and Ron Keel couldn't get along with me and I couldn't get along with them... People might have the opinion that I'm just a stuck-up idiot, but I know exactly what I want and I don't f**k about, y'know?"

'FIRE AND Ice', says Yngwie, was a year in the making.

"I began writing in November 1990 and went in to record last April. I took a break in May when I got married..." (to Swedish AOR songstress Erika) "...but the album was finally completed in October.

"It's a good sign," he notes, "that this is the second album I've recorded with the same band line-up."

Which may be true, but the last Malmsteen album I took any notice of was 'Odyssey' – recorded with the quite ludicrous Joe Lynn Turner. Joe was a fine singer and songsmith but a real embarrassment when it came to live

performance. What went wrong with their partnership?

"We're just two different personalities. He's a great singer and everything but for some reason..." Yngwie pauses. "We did get along but we didn't... if you see what I mean! We helped each other at the time. I wish him the best with Deep Purple. I don't think the album sounded too much like Purple though. It was a good record but it sounded more like Rainbow with Jon Lord."

Getting back on the right track, 'Fire And Ice' is most definitely Malmsteen's best album since 'Odyssey'. It's dramatic and classical sounding as ever but has much more of a blockbusting rock aura about it.

"Because I was recording for a new label I had it in the back of my head that I may well be reaching a wider audience, people who'd never heard me before; so I pulled out all the stops.

"I tried to throw in some elements that I've done previously, but I was also aware of the disappointing production on 'Eclipse' so this one was mixed a little raw with not a great many overdubs. I didn't want to sound too slick."

I BRING up the comparisons I found on some tracks to classical rockers Sky.

"I've always wanted to record with a real orchestra and this is the first time I've been able to pull it off because of lack of money or whatever in the past."

Then there's the Kansas element to the title-track.

"I love that band!" enthuses the Swede. "There are a lot of different chords on that track and I mixed it up with a classical arpeggio.

"Personally, I'm very pleased with this record. I think it's the best one I've made. It's the most complete by far, it goes from very gothic stuff to almost anthemic material."

So why do your records gain more attention, and in some cases a great deal more respect, than all the other Varney-discovered talent?

"I'll tell you exactly why – they have no personality. If they don't sound like me then they sound like Steve Vai. Anyone can learn how to type really quickly but not everybody can write a great book. Technically they're all very good, but they don't make a statement with what they play."

He may sound conceited but it's a valid point. Besides, Malmsteen has never been afraid to say exactly what he thinks. Has he matured?

"I believe so, yeah, especially on a songwriting level."

And does he actually have a sense of humour?

"I'm as funny as shit!" he deadpans after delivering a Monty Python-inspired spiel. "What I do I take very seriously. Maybe I'm too serious but I can't help it."

ON A more personal level, Yngwie married his girlfriend Erika last year. Yngwie played guitar on one song on an album released in Sweden. Erika is about to release a second record which Yngwie *isn't* featured on. He reckons it's in the same AOR style as the first release and admits that kind of hard rock doesn't particularly appeal to him.

What about Malmsteen's touring plans?

"I start in February doing some dates in the States before going to Japan, Australia and the Far East. I then come back to play shows in principal European cities before going back to the States again. All of 1992 will be one long tour for me.

"I haven't been on stage for a year so I'm really into it. Things will be pumped up big-time live but the record speaks for itself. I heartily recommend it."

Strangely enough, so do I.

"If they don't sound like me then they sound like Steve Vai. Anyone can learn how to type really quickly but not everybody can write a great book..." – YNGWIE MALMSTEEN on other guitarists

YNGWIE MALMSTEEN live: on his next tour, "things will be pumped up big-time"
(Does he mean dragging out more 20 year old Jimi Hendrix tricks like this one? – Ed.)

IT'S A STEAL

A BB STEAL, that is. Even vocalist CRAIG CSONGRADY admits to DAVE REYNOLDS that there are more than a few elements of the Aussie four-piece's music that's more than a little reminiscent of Def Leppard. Could have something to do with the fact that the band's debut UK release, the Phonogram LP 'On The Edge', was produced by none other than Phil Collen. Surprisingly, the Wigged One isn't at all, ahem, hysterical...

IT'S NINE in the evening, Melbourne time. By the marvels of satellite assisted telecommunication and sadly not by Qantas 747, I catch BB Steal frontman Craig Csongrady as he comes in from a fishing trip. It's a good time of the year for it apparently, whilst we freeze our balls off in frosty Britain.

BB Steal, newly signed to Phonogram, rose phoenix-like from the ashes of Boss, the outfit Craig and his guitar-toting colleague, London-born Kevin Pratt, used to call home. If memory serves me correctly, Boss released one album and toured Australia with a number of major international acts before going, as we say in the trade, tits up.

Craig is excited to learn that BB Steal's debut album, 'On The Edge', has been granted a UK release by the bigwigs at Phonogram, especially since he believes that "the type of music we're doing suits the European market".

About his previous band's misfortune, Craig is understandably sad. "Boss were a really good band with a lot of great songs, but we had no management, and the hard rock and Heavy Metal scene was something that the labels in Australia were staying away from. We disbanded after eight years.

"We'd toured with the likes of Iron Maiden and Def Leppard but it didn't get us any further. The band split, but Kevin and I teamed up again to put BB Steal together. We wrote some songs, shopped the tapes to labels and Phonogram became interested."

"We blew out the original recording and then recorded it with Phil, who'd decided to stay on in Australia to hang out with us. There was an instant relationship there"
– CRAIG CSONGRADY on the recording of BB STEAL's debut LP, 'On The Edge'

BB STEAL'S first ever single release featured the results of the band working with US songwriter and Sammy Hagar affiliate Jesse Harms. The A-side was a song titled 'I Believe', a minor AOR gem that failed to achieve any real success in Australia. So the band ditched the keyboards and Harms later offered the song to Jimi Jamison, with the ex-Survivor singer going on to record it on his recent, somewhat pathetic, solo album.

"Jesse is a really good songwriter and the song has a nice little keyboard pad in it but it was more of an experiment to snag radio interest, to be honest," Craig remarks before adding with a laugh, "We're pretty much anti-keyboards anyway!"

Csongrady admits that 'I Believe' was an attempt, misguided or not, to be "too American, too slick. Once we'd got the Phonogram deal we proved that we could write great guitar-based songs. We knew that ditching the keyboards was the right decision."

To be honest I don't think for one minute that BB Steal are any less slick now, not

BB STEAL: "Phil Collen's involvement means there are bound to be comparisons, but we plan to continue working with him"

when they've got Def Leppard guitarist Phil Collen working with them as a producer and mentor.

"We stole him!" shrieks Csongrady when I ask him how BB Steal got Collen involved. "BB Steal basically stands for Beg Borrow Steal. We stole him from Def Leppard when they were having a break.

"Kevin and I originally met Phil when Boss opened for Def Leppard here in 1985. We met again at Phonogram in 1989 and got talking. We were working on our second single, 'Heartbreak Away', at the time. Phil came down and listened to it then gave us some ideas. Eventually we blew out the original recording and pulled the song to bits then recorded it with Phil, who'd decided to stay on in Australia for a couple of weeks to hang out with us. There was an instant relationship there.

"An album hadn't been planned at the time, although at some point Phonogram would be looking for one; at the time they were still undecided as to whether to give us the go ahead so soon. But with Phil showing such interest it kinda convinced them to let us make one."

"Back then, both bands had that same melting pot of ideas – the difference being that Leppard had more polish, a bigger budget and Mutt Lange!" – CRAIG CSONGRADY on his old band Boss touring with the Leps in '85

WITH COLLEN producing and also putting in appearances in a playing capacity, the Leppard man has probably sent BB Steal to their deaths on a critical level. The album sounds like Collen's band. Ridiculously so at times. Csongrady is both honest and philosophical about it.

"I'd be lying if I said that I don't hear Def Leppard in there," he states, "but when I hear Def Leppard I hear AC/DC, Foreigner and Zeppelin – riffs right out of Jimmy Page's book of weird chords – and I hear the Police too. But there's nothing wrong with that.

"We all love the same bands as the guys in Def Leppard. That's why we got on so well with 'em when me and Kevin were touring with 'em in Boss. Back then, both bands had that same melting pot of ideas – the difference being that Leppard had more polish, a bigger budget and Mutt Lange!"

The way I look at it is that BB Steal do sound like Def Leppard, but if anybody is ripping off Def Leppard, then it's Collen himself.

"Some people might say we're a poor man's Def Leppard," quips Craig, "but there are differences. Listen to the album. We're well aware that we'll get some flak, especially from the UK, but it really doesn't bother us. Phil's involvement means there are bound to be comparisons, but we plan to continue working with him.

"We believe that we have a typically Australian hard rock vibe with a real polish to it. The album does have a lot of Def Leppard-inspired ideas in there, but I can well remember when the 'High 'N' Dry' album came out, the poor buggers were getting crucified in two-page articles in Australia accusing them of ripping off AC/DC – even getting quotes from Malcolm Young claiming that they'd ripped 'em blind.

"I look at BB Steal as a nuts and bolts, non-Glam, honest rock band of the type that doesn't need a corset and tight Spandex pants!"

CSONGRADY, WHO claims that his great-great-grandfather was one of the original convicts sent to Australia, is dying to play in the UK, especially on a "hot and sweaty club tour".

"Half this band are Poms!" he jokes. "You can take the boy out of Pommie-land but you can't take Pommie-land out of the boy!"

Phonogram appear to be interested in breaking the band (completed, fact fans, by bassist Warren Mason and drummer James Young) in the UK so perhaps dates aren't all that far off, but so far as the album is concerned Craig is cheeky enough to suggest that "when there's a five-year wait between Def Leppard albums there's always a BB Steal one to buy instead!"

You've got to admit that he does have a good point there!

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OUT OF THE CLOSET!

Yes, the secret's out – NEW ENGLAND are closet anarchists! They hate the system! They're not too fond of the boys in blue – especially when their tour van gets stopped at every lamp-post! And they aren't keen on people thinking that Chris Watts is on their pay-roll! MÖRAT didn't used to be too keen on the Deptford four-piece either, but after hearing their new three-track EP 'Earth Mother' he reckons he's been converted...

NOT SO long ago now, maybe 18 months back, I sat at the bar in Bethnal Green's Stick Of Rock, pissed and hating the band. Nothing much unusual about that; for every excellent band that plays there like Atom Seed, Blood Simple or General Dynamix, you'll get at least three that are are absolutely abysmal. Normally all you have to do is make a note of the name and then make a point of never going to see them again. End of story.

New England were an exception to this rule. Everywhere I went for months on end they seemed to be playing, until it got to the stage where I went out of my way to avoid them at all costs.

It was a complete accident that I ever saw them again (supporting Gargleblud of all people) and when I did it came as rather a shock to the system. New England, once the classic ugly duckling were now well on the way to becoming a swan.

Instead of waddling about the stage looking weak, lost and ungainly, they commanded and demanded attention. In short, it was like watching a totally different band.

WHAT HAPPENED? You used to be so awful – I used to really hate you!

"The thing is," says drummer Ian Winters, "we're the same as we've always been. It's just a matter of developing and bringing out what you want to come out, and the only way to do that is to keep playing in front of people."

"You used to think I was trying to be like Mike Patton," muses vocalist Paul McKenna, "and that's probably right, even though I wasn't thinking I was doing that. But in the end you find yourself; like Paul Cunningham (Atom Seed); when he started out he was a bit like the Chili Peppers, but he's finding himself now as well. You gradually get better."

"There's no way we'd go out and deliberately copy anyone," Ian sips on a Diet Pepsi. "People say I remind them of this or that, but I don't really listen to music at all. As far as I'm concerned, you haven't seen us on a particularly good night."

"I've always been against the socially acceptable norms. That's why we do what we do. Closet anarchist? Yeah I am!" – PAUL McKENNA

A CLASSIC problem for many London bands is that while everyone else is desperate for exposure, they are growing up in front of the music press. Do the band think it's been damaging to New England to get so much coverage relatively early in their career?

"I think," says Ian, "it's good that you – well, not particularly you! – but someone else at *Kerrang!* is doing something, cos everywhere we go it's the Chris Watts connection. There's been absolutely no bribes or anything! That's his decision; he likes us and he's done what he's done."

CHRIS HUXTER and Dave Cooke onstage: live, the band have gone from ugly ducklings to swans in just a few months

Pic Paul Harries

You don't think too much press can be a bad thing?

"No, I'd like to be in the papers every day!" grins Paul.

"You can have shit press," says Ian, "but it means nothing. I mean, you read a lot of stories in the newspapers, but how much of it do you believe? If you wanna get anywhere then people have got to know there's a band called New England or else they forget about you."

IT'S HARDLY likely you'll forget them in a hurry if you've heard the stunning new three-track single (released on February 10) featuring 'Earth Mother', 'Satellite' and 'Hate'. 'Earth Mother' seems fairly self-explanatory, but what are the the other two about?

"'Satellite' is about video surveillance," explains Paul. "Y'know, you can't even go shoplifting these days any more cos you get done! When I was 14 they didn't have videos... I got done by a store detective anyway, but it's all videos now so I feel sorry for the youngsters of today, the young shoplifters."

What about 'Hate'?

"It's just about all the things that get up all of our noses," shrugs Paul. "Signing on..."

All that stuff about *'hate the system'* – you're not a closet anarchist, then?

"I think I've always been against the socially acceptable norms," reckons Paul. "That's why we do what we do. Closet anarchist? Yeah I am!"

Ian, it seems, emerged from that particular closet a long time ago, and now shows a healthy disrespect for the boys in blue. Not surprising, seeing as he managed to pick up nine points on his driving licence on their last tour.

"Maybe if they were a bit more polite to me I'd be a bit more polite to them," he muses.

I HEAD to the bar and get in another round of Diet Pepsi and half-lagers, because we're all skint. As I get back to the table Chris Watts enters the pub and joins us. The conversation splutters momentarily and then we chat for a while about everything from racism to, er... Paul plucking his eyebrows?

"I used to shape them cos I don't like the bits in the middle. It means you can't be trusted..." – vocalist PAUL McKENNA on plucking his eyebrows

"I used to shape them," he admits, "cos I don't like the bits in the middle. It means you can't be trusted," he adds pointedly.

"He shaves his pubes!" reveals Ian. "He sits in the bath when he gets bored and has a quick whizz about!"

"I don't any more," Paul retorts, "and I don't crimp my hair any more either!"

We sip our drinks and Paul attempts to scrounge some of Chris Watts' dinner.

"Are you gonna put in the feature that he's here?" asks Paul innocently.

Yes, I say. Chris protests: "Oh, f**king hell – don't!! I get loads of people saying I'm managing them or they're paying me. It's only cos I hate most bands, and with the bands that I do like people think there's something very suspicious going on. They've got to pay me to go away now!"

"But the truth is," grins Ian, "that really he thinks New England are shit and we think he's a c**t!"

NEW ENGLAND (left to right): Chris Huxter – bass, Paul McKenna – vocals, Ian Winters – drums, Dave Cooke – guitar

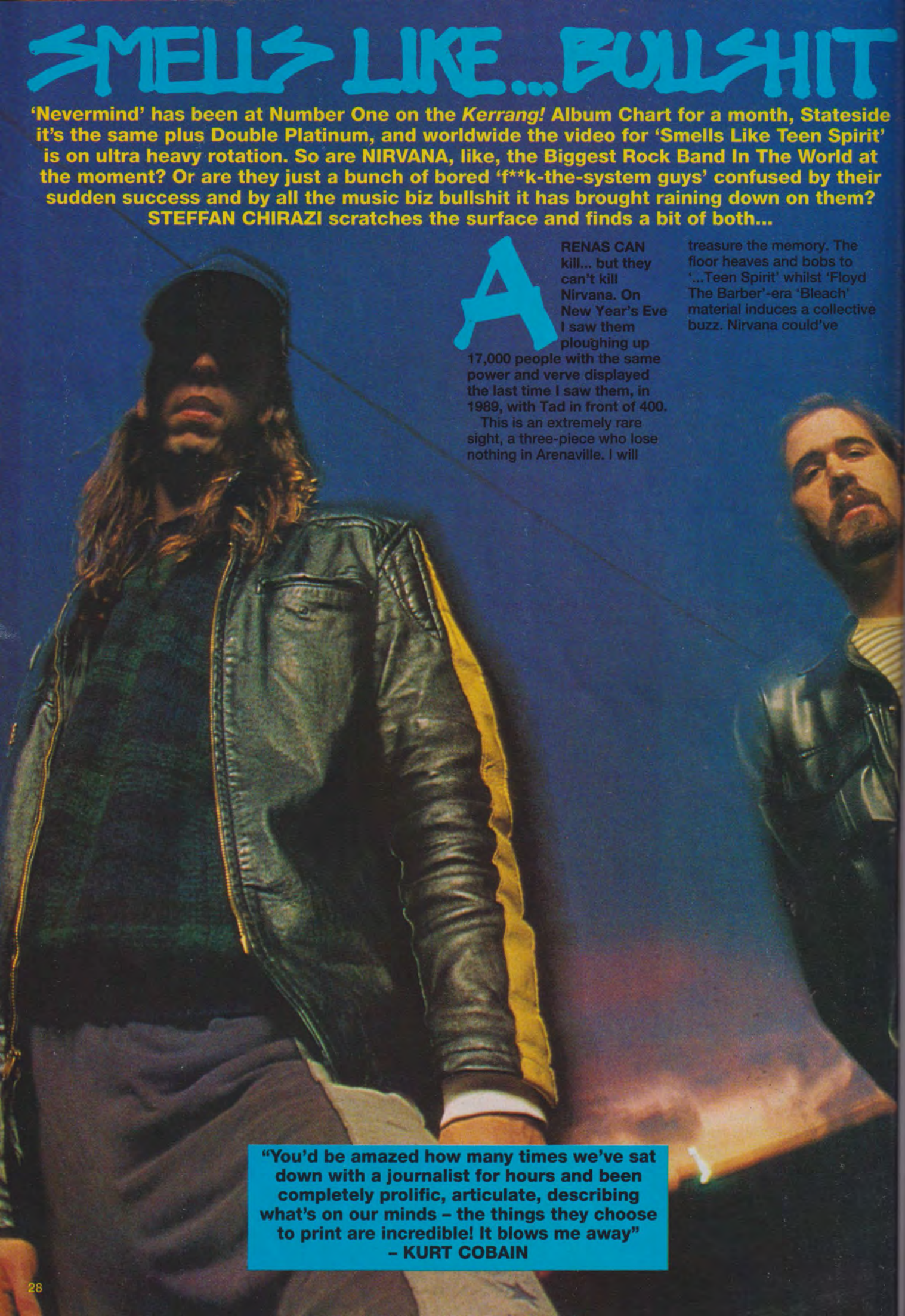
Pic Paul Harries

SMELLS LIKE...BULLSHIT

'Nevermind' has been at Number One on the *Kerrang!* Album Chart for a month, Stateside it's the same plus Double Platinum, and worldwide the video for 'Smells Like Teen Spirit' is on ultra heavy rotation. So are NIRVANA, like, the Biggest Rock Band In The World at the moment? Or are they just a bunch of bored 'fk-the-system guys' confused by their sudden success and by all the music biz bullshit it has brought raining down on them? STEFFAN CHIRAZI scratches the surface and finds a bit of both...**

ARENAS CAN kill... but they can't kill Nirvana. On New Year's Eve I saw them ploughing up 17,000 people with the same power and verve displayed the last time I saw them, in 1989, with Tad in front of 400.

This is an extremely rare sight, a three-piece who lose nothing in Arenaville. I will treasure the memory. The floor heaves and bobs to '...Teen Spirit' whilst 'Floyd The Barber'-era 'Bleach' material induces a collective buzz. Nirvana could've



"You'd be amazed how many times we've sat down with a journalist for hours and been completely prolific, articulate, describing what's on our minds – the things they choose to print are incredible! It blows me away"
– KURT COBAIN

played the whole gig with the house-lights on and it would have been just as exciting...

When I tell Kurt Cobain after the show how well they carry across, he seems pleasantly surprised. I then ask him if he likes cats, out of the blue, because he seems like the type.

"Yeah... I love 'em. You do too, right?"

So it is that we discuss cats for five minutes before Leialoha takes some more pictures and they go home. The reason I asked Cobain about cats is because I wanted to know, in my heart, that this guy is a good guy, a shy fellow and not a total asshole. Based on yesterday's first meeting I had been in grave doubt...

"WE SAY things, get into lengthy discussions with journalists about all sorts of issues, and then the story comes out and they haven't printed a word of it."

Kurt Cobain is confused by Nirvana's recent effect upon the world. He is also bored by the inconsistencies of the press, bored by the way Nirvana's considerable opinions are edited out after interviews.

KONTINUEZ OVER

"This guy said, 'There's a lot of pussy walking around in here'. It was like, 'Wow, gimme a break, guy...'. These are our mothers, our sisters, our wives, our girlfriends, they're *people*..." – CHRIS NOVOSELIC on sexism

***NIRVANA** (from left to right): David Grohl, Chris Novoselic, Kurt Cobain*

BULL!

FROM PREVIOUZ PAGE

This explains why for 90-odd minutes Cobain, Chris Novoselic and Dave Grohl spoke only to each other whilst photos were taken. They didn't seem to trust me one iota. I ask what gets them? Is it how people write that Nirvana are a miserable bunch who don't give a shit?

"Yeah, sure, that sort of thing," confirms Cobain.

So it all comes down to a blunt mistrust of the press?

"Definitely; you're putting yourself at the mercy of the writer and more often than not you're betrayed anyway. There are good bands and bad bands, there are good writers and bad writers..."

Cobain: "There's more bad writers than bad bands..."

Novoselic: "*Everybody's* a writer: y'know, I was looking through the 'Personals' of the *LA Weekly*, where it says, 'Single white female, straight, into this, I'm a writer...'. Every third or fourth one is a writer. Sssshhh, writers are a dime a dozen."

COBAIN TELLS me that they've often done interviews for eight hours a day. I suggest that they must sometimes sit down and wonder what the f**k *is* happening to them, as a band and as people...

Kurt: "The only time I think that is when I read back an interview we've done and I go beet-red in the face with disgust or embarrassment – because I'm amazed at some of the things we say sometimes."

What has really embarrassed you?

"Y'know, a lot of people don't get my sense of humour," sighs Grohl.

"Especially the English!" blurts Kurt, no doubt aware of my origins.

Grohl: "Not only the English, some American journalists, and the way it gets transcribed is... wrong"

Cobain: "It'd be easier if they'd put in brackets, 'in a jokey tone of voice'."

Grohl: "There was this one interview I did where they asked me, 'How would you describe your music?', and I replied (in a bullshitter's tone), 'I'd describe it as male'. The way it read definitely makes it look like we're a 'male band'.

Now I wanna laugh. Wouldn't anybody who listened to your music know where you lot come from?

"Sure, I guess... but I dunno. Reading back some of the things we've said, it's almost healthy never to pick up some of those f**kin' interviews because you look back at yourself and get all self-conscious."

"If they come out and watch us play maybe they'll have a better idea. There's probably some kids out there who think we're some posturing Metal trio... probably expect a drum solo or something" – DAVID GROHL

"I THINK the most embarrassing thing we've talked about in interviews," says Cobain, "is drugs and alcohol in a way where it comes across as though we're heavily into those things. Whenever they come up in interviews and we're just honest about them. But it's as if we're promoting their use, which we don't."

Why not tell people what you believe in, instead?

"We do. We really try," protests Kurt. "You'd be amazed how many times we've sat down with a journalist for hours and been completely prolific, articulate, describing what's on our minds – the things they choose to print are incredible! It blows me away."

Alright then, what *are* some of those issues on your minds that never seem to make it into print?

Cobain: "Sexism is the top of all the 'isms' as far as I'm concerned, because man dominates and controls everything – the corporate man, that is."

Novoselic: "This guy said last night, 'There's a lot of pussy walking around in here'. It was like, 'Wow, gimme a break, guy...'.

"There're different facets of it, but these are our mothers, our sisters, our wives, our girlfriends, they're *people*..."

Cobain: "And as far as I'm concerned, they're superior!"

Do the people at Geffen understand Nirvana?

Cobain: "Geffen? Oh sure, the people we work with are totally aware.

"A lot of those people think on the same terms as we do. They're great. We have a really good relationship with all the people we work with."

HE'S GRINNING like a Cheshire cat, and not for the first time I wonder if my leg is leaving its socket. We return to the issue of media.

"I've always been afraid of claiming that we're a band cursed in interviews..." he trails off in dismay.

By 'curse' do you mean 'misinterpretation'?

"*Especially* misinterpreted, or misquoted. The last interview we had in – the *NME*, I think – if you could've heard... I'd actually like to ask that woman to give me a tape of what we said that night. We sat there for three hours talking about all sorts of things in-depth with her – and she chose to use an old quote from another interview attacking Guns N' Roses! We went out of our way to *not* say anything about Guns N' Roses."

I ask them about a quote which had Nirvana claiming they 'aren't like 99 per cent of other rock bands'. This looked incredibly pompous in print.

Cobain: "Well, that's fine, y'know. We don't feel we are part of that world, and to attack another band is pointless. It only happened once and this woman..."

Novoselic interrupts: "'Mainstream'. We said, 'We're unlike 99 per cent of *mainstream* rock bands'. Taking that word out right there blows the whole quote."

Cobain: "I think it's pretty obvious we're not. We have a lot of those rock 'n' roll qualities... but the rest of that interview we'd talked about rape and support groups, rape crisis centres, and this woman twisted the words around to where it sounded like I was attacking other rock bands who write songs about rape, and then claiming that we so righteously can write a better one! It's ridiculous!"

NIRVANA: uncomfortable with the concept of being idolized

Pic Mark Leialoha

"MTV like us as a band, they're supporting us. There's no pay-off. There's no big money going into our promotion at all. DGC didn't even bother with it because it took off all on its own' – KURT COBAIN

Pic Mark Leialoha

NIRVANA MAY very well be unlike 99 per cent of other mainstream bands as far as they're concerned, but many of the two million who've bought 'Nevermind' have them sharing wall space with Van Halen and Marky Mark. Nirvana are the new gurus for many young teenies. Is this an obscene notion to them?

Cobain: "I think it's fine because we may have sold two million records but Poison, a piece-of-shit band as far as I'm concerned, sold seven or 12 million probably – I dunno how many but they sold a lot more..."

Novoselic: "They've got some great values: all these busty women..."

Cobain: "Feeding garbage down people's throats, so I don't feel guilty in that respect at all."

Grohl: "I think the idolisation of rock stars as a whole is pretty disgusting. It's gross to think that someone would idolise us but I'd rather have someone idolise Kurt and Chris than... whoever."

There again, everybody needs something to believe in: for some it's the church, for others, it's musicians...

Grohl: "That's true but it shouldn't be idolisation. I think Ian MacKaye..." (of Minor Threat and now Fugazi, the underground champions) "...is a great guy – a good friend and a nice guy but I don't look at him as some 'veggie guru' or something, he's just a nice guy. I'd rather think that people look up to us instead of idolise us."

SO WHAT the hell do Nirvana feel people want them to be? The next Sex Pistols? Or a bunch of sombre 'f**k-the-system' guys?

Novoselic: "I haven't got any vibe that anybody wants us to be anything."

Cobain: "Well, they want us to be *something*..." He pauses before sniggering: "What *are* we?"

Grohl: "I think there's a lot of people who *don't* want us to be a lot of things. They don't want us to come out and spew 'rock-talk' all night between songs... 'Howya doin', Cleveland?'.

"I'm not sure people can get a good hit of what sort of people we are just listening to records. If they come out and watch us play maybe they'll have a better idea. There's probably some kids out there who think we're some posturing Metal trio... probably expect a drum solo or something."

CHRIS NOVOSELIC, a mellow free-thinking 'pothead philosopher' type if I ever met one, quietly cuts in with a thought:

"Y'know what'd be really neat? If MTV or someone had a programme where they had these people who are, like, really big in music and had a debate team. 'On the left we have Henry Rollins and Ian McKaye and on the right we have Sammy Hagar and Eric Clapton'.

"Then they start debating issues, see who gets smothered and then people who are mainstream, who would vote for the right, can see their people and then kids who are into Fugazi could see their people..."

Cobain: "But to get the general public to watch that show they'd have to offer cash prizes and have women with big breasts walking around..."

Novoselic: "...Or they'd show a 1973 avocado-green Pontiac Le Mans!"

They're right, too, because MTV isn't about anything except something to do when your Nintendo's broken.

Dave Grohl grimaces at the thought: "One time, when I was in my previous band Scream, the singer had a sister who knew all these rock people, and we're from Washington DC. One of the sister's friends was in the Vinnie Vincent Invasion. Vinnie had his own limo to get to the show but the band could fend for themselves or whatever.

"The bass-player and the guitar-player ended up having to go to the show in the van we toured in, and there was a Bad Brains tape or something on. The bass-player, a full poofy Metal guy, said, 'This really brings me back to my roots'!"

Novoselic: "Yeah, brings you back to your roots which are growing out a little black from your bleached hair!"

There are a few chuckles before Kurt continues:

"A whole lotta people, especially in the underground, think there's this huge two million dollar hype-machine involved with our band because we're on MTV all the time, because there are posters in every record shop.

"But we've realised that the reason this is happening is because of the people, and people in the music industry, from radio stations and the programmers down to the people who work in the record stores and the people at MTV, are seriously into our band. They like us as a band, they're all supporting us.

"There's no pay-off. There's no big money going into our promotion at all. DGC didn't even bother with it because it took off all on its own."

Novoselic: "DGC shipped 50,000 copies off the bat – not many really."

Would you not agree that MTV has changed the attitude of new bands who once thought of just playing but now visualise the riches available?

Cobain: "I don't think you can blame MTV or the radio stations, that sort of impression is the band's fault. MTV and radio try to play whatever they can..."

Well, MTV wouldn't play Tad's video because he's basically considered too ugly for them.

Cobain: "If that's the actual excuse, then that's terrible. I have mixed opinions on MTV because it seems like they want to play more subversive things but that the general public won't take it.

"They have these really cool ads and commercials with a lot of really weird artistic visuals. I think they're pretty cool really myself. And the MTV News often exposes a whole lotta shit that goes on.

"There's a lot of people at MTV who are struggling and fighting the business-side of it. That's the way it is with all the labels we've spoken to – I found at least a handful of employees who were into underground music and trying to fight the corporation. At least they're doing their part and posing as the enemy..."

ANTI-SOCIAL!

There can't be any band that's ever played a powerchord more hideously, more disgustingly, more downright unpleasantly than revitalized old punk lags the ANTI-NOWHERE LEAGUE. The Tunbridge Wells terrors are fashionable again, since Metallica's cover of 'So What', and are back on the road brandishing their crown of offensiveness for all-comers. Who else could chinwag with them but our own anti-socialite, MÖRAT?

ANTI-NOWHERE LEAGUE: "We'll have to come up with something heavy to shock now, but we've got a few things up our sleeves..

Pic Dave Willis

TUNBRIDGE WELLS has long been the stomping ground of one of the most dodgy bands on earth, the Anti-Nowhere League. And when snapper Dave Willis tells me we're meeting them at a place called the Winchester Club, I have visions of us being greeted by their new manager, Arthur Daley – the famous entrepreneur.

Instead it's drummer John Birch who sticks his head round the door and ushers us into the dark and squalid bar/rehearsal room. There is, as yet, no sign of Daley, but foul frontman Nick 'Animal' Karmer is smoking a very suspicious-looking cigar.

There's no need for introductions. When the band first started 10 years ago, I followed them the length and breadth of the country, so after a brief chat about motorbikes with guitarist Chris 'Magoo' Exall, I get straight to the point. What do they think of Metallica's cover of the infamous 'So What'? (Only available as a on the Japanese version of the 'Metallica' album.)

"Whadda you reckon?" Nick sneers.

I haven't heard it yet.

"It's alright," he shrugs. "Not bad. It's played very well. It's more musical."

"Yeah," laughs Chris, "they keep their guitars in tune!"

"I think it's lost the subtlety of the original," adds John.

The conversation degenerates into piss-taking about Metallica's pronunciations, so I press on. Now the League are back together, are they going to try to make a serious go of it?

"I don't think we ever made a serious go of it," says Nick. "We've only ever done it for a laugh and we always said we'd knock it on the head when people didn't want it."

RECORD SALES, especially since the Metallica cover, have proved that people are still more than interested in this far from deceased stallion, but for a while the band tried the loyalty of even their most devoted fans. Like, what was all that crap in 1987, when you dressed up in clean white shirts and started singing serious songs?

"It was boring, wasn't it?" admits Chris. "It failed."

"It's difficult to explain to people who only see you once in a while," muses Nick. "We were touring heavily at that time, sometimes two gigs a mnight, y'know – America, Canada, Europe, night after night after night, and it bores the f**king pants off you. You're right in mid-tour, there's a lot going on, and you just find yourself doing these f**king strange things for your own sanity. You just get sick of everything and you need a break after a while"

Surely it must be fun insulting people in lots of different countries?

"Yeah," growls Nick. "But if you go running round the country saying 'f**k you' twice a night, every night, every month, every year, y'know, it's boring."

"Right from the beginning we were only a bunch of mates," continues Nick, "but you make some bad moves and get swept up by record companies. They tell you this and that and you start believing the f**king idiots."

Is that why some of the old favourites were re-recorded and toned down?

"Yeah," sneers Nick. "We had the record companies on our backs saying they wanted to get the records out, then there were people in the pressing plants saying they wouldn't touch the material cos it was obscene.

"You need to be in this business for a few years before you realise what crap it is and then you need a few years' break to realize where the f**k you've gone wrong. We're best at what we do, not what some other f**ker does."

"Right from the beginning we were only a bunch of mates, but you get swept up by the record companies. They tell you this and that and you start believing the fking idiots"**
– NICK 'ANIMAL' KARMER

WHAT HAPPENS if you want to record a new album and people still won't touch it?

"So what?" laughs Nick. "It doesn't matter. When we play it'll be tremendous and if people don't wanna print it then f**k 'em, it really doesn't matter. People can come along with their Walkmans and record it themselves. We're not gonna have some old biddy sitting in the record plant saying she's not gonna do this and that – she can shove it up her arse!"

Subtlety never was an Anti-Nowhere League strong point. Chris lets rip with a foul smelling trouser cough and we move on to the subject of their notorious bassist Winston Blake, who is visiting

his father in hospital at the moment. Winston is well-known for his disgusting antics. Is there any truth in the one I heard about him and a large carrot?

"That was nothing," chuckles Nick. "Winston's one of these blokes who does anything that people don't want him to. One little story springs to mind when I went to knock for him in a hotel in America and he was actually buck-naked on the bed with a bullwhip stuck up his bum and two half-naked women covering him in shaving foam.

"The carrot episode," continues Nick, almost bursting with laughter, "was when he bet Rat Scabies..." (drummer of the Damned) "...that he could clear the backstage after their concert. There were record execs there and people standing about shaking hands; he walked up to the table, picked up a carrot, dipped it in the mayonnaise, the blue cheese dip, the pickles..."

Chris: "I think he regretted the pickles..."

"...dropped his trousers, and whacked it up his bum..."

Chris: "And when we say up we mean *right* up..."

"...then whipped it out, and in front of everyone he ate it! Even Rat Scabies had to leave the room. The place was clear so we went in and ate the food."

I'M JUST recovering from this when the band hit me with another attack.

"You have to be careful what you eat and drink on tour with Winston," says Chris, "and you have to be careful where you sleep, and make sure you wake up before he does."

"He laid a turd on PJ's pillow!" Nick hoots.

Was that why PJ (original 'League drummer) left?

Nick: "Yeah, and he took the turd with him and married it, and they lived happily ever after with a family of turds!"

With the classic timing possessed only by a true genius, Winston turns up to continue the filth, but even he has reservations about the band's return to gigging.

"I ain't looking forward to getting spat at again," he confides. "Snot everywhere – I used to dread that!

"We always said we had the fans no other bands wanted," he continues gleefully, "and it was f**king true. It always amazed me, night after night they'd sleep rough – talk about diehard enthusiasts!

"They travelled all round the country and went to all the gigs, no matter what! All we were was a pile of shit from the sticks – it surprised me that people wanted to see us."

Pic Dave Willis

"We're coming back to reclaim our crown, there's no doubt about that. Whoever wants to challenge us for it, we'll bash 'em up" – NICK 'ANIMAL' KARMER

SUDDENLY AND without provocation, Winston is on the subject of groupies:

"We had some nice ones that turned up," he grins, "but we had our share of uglies too. One we named Pigface, and she did look like a pig. There was her and another one who had a fetish for combing people's hair while they were on the toilet."

"No matter how drunk you were they still got worse," says Nick, before Winston remembers one particular girl with a skin condition.

"I told her to take her clothes off and she already had," he grimaces. "She was like a crocodile – you could have made a fortune if you'd turned her into a handbag and a pair of shoes!"

How are the Anti-Nowhere League going to explain all this to their grandchildren?

"I've got a couple of girls," says Winston, "and they wanna come and see me play. I said, 'No, you can't, you're still too young'. You try and bring 'em up straight and they hear all these stories and think their old man's a right old pervert.

"You don't really want your kids hearing that. There's enough trouble in the world already without inflicting more on your kids."

"This is the thing about shock value," muse Nick. "Back in 1980 it was shocking, but now it's a bit of fun.

"We'll have to come up with something heavy to shock now, but I've got a few things up my sleeve..."

Does that mean the Anti-Nowhere League are going to get even more offensive?

"We're coming back to reclaim our crown, there's no doubt about that," says Nick confidently.

"Whoever wants to challenge us for it, we'll bash 'em up afterwards. There's only one Anti-Nowhere League, and everyone else can eat shit."

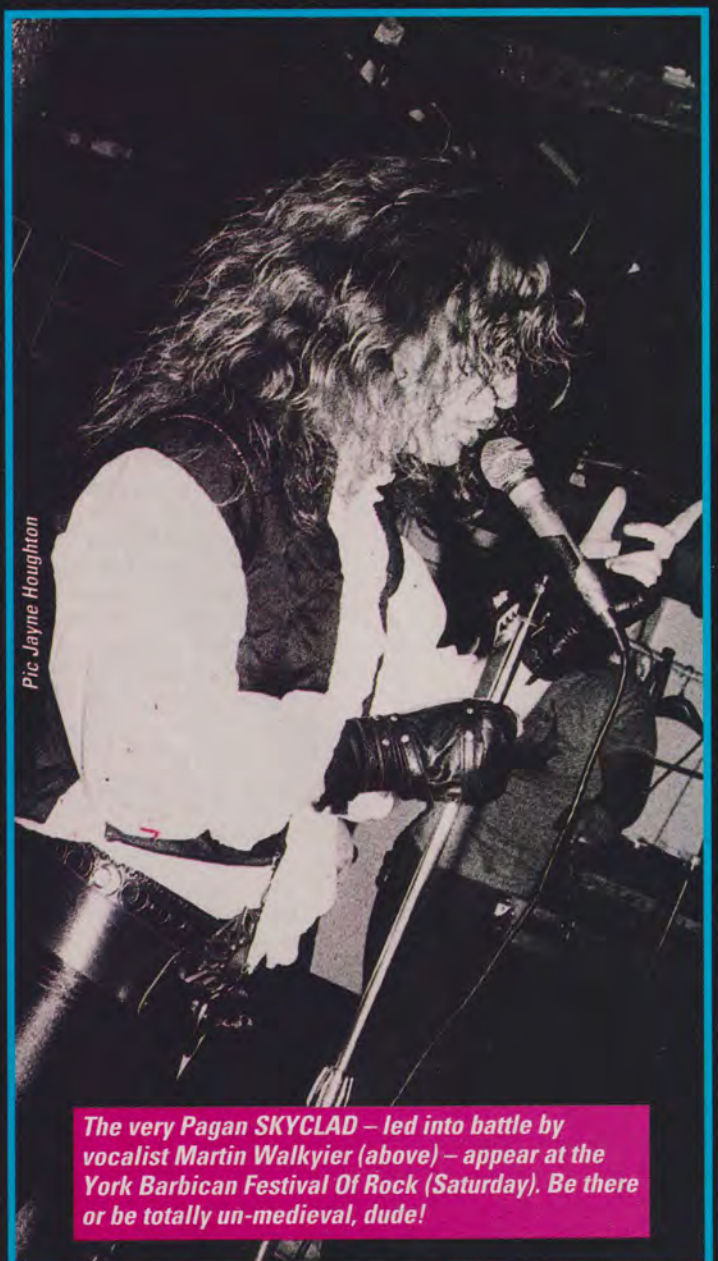
METAL GIG GUIDE

WEDNESDAY 5

EBBW VALE Market Tavern **Tredegar**
EDINBURGH Music Box **Manic Street Preachers**
LEICESTER George's (0533 621570) **Atomic Babys/Aurora**
LONDON Astoria (071-434 0404) **Death/Pestilence/Loudblast**
LONDON Marquee (071-437 6601) **Bad Girls/Righteous/ Crow Jayne Blue**
LONDON New Pegasus, Stoke Newington (071-226 5930) **Animals That Swim/Gout/Dementia/Rex Mundi**
LONDON Village, Dalston (071-923 3657) **Brothel Charge/ Atomic Chainsaw Sex Vikings From Beyond Guildford/ Dead Dog Mountain**
LOUGHBOROUGH Crystals **Taurea**

THURSDAY 6

ASH VALE George **Aftermath**
BIRMINGHAM Barrel Organ **Reverend Brown/Earlybirds**
BRADFORD Rio (0274 735549) **Phoenix/Crybabys**



Pic Jayne Houghton

The very Pagan SKYCLAD – led into battle by vocalist Martin Walkyier (above) – appear at the York Barbican Festival Of Rock (Saturday). Be there or be totally un-medieval, dude!

BRENTFORD Red Lion **Raindance/Mastervibe/Max**
BUCKLEY Tivoli **USI**
COVENTRY Polytechnic **Zodiac Mindwarp And The Love Reaction**
DINNINGTON Rother Valley Arts Centre **Jailbreak/Shell Shock**
DUNDEE Fat Sams **Manic Street Preachers**
DUNSTABLE Bird In Hand **Hamsters**
EAST DEREHAM Oval (0279 418464) **the Avenue**
FINDEN Mulsoe Arms **Blue Vein**
GLOSSOP Fleece (0457 865203) **Rendezvous**
LONDON George Robey, Finsbury Park **Shake Appeal**
LONDON Stick Of Rock, Bethnal Green **Ruby Red Romeo**
MANCHESTER Shades, Chorlton (061-862 9627) **Next Of Kin**
MANSFIELD Plough Inn **Krakatoa**
NEWCASTLE-UNDER-LYME Rigger **Rachel's Breakdown**
PRESTON King's Arms **Sacrasanct**
STEVENAGE Bowes Lyon House (0438 353175) **Hard To Kure/ From The Dark**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Paul Samson/Aftermath**

FRIDAY 7

ABERYSTWYTH Old Angel **Tantrum**
BRADFORD Queens Hall **PADD**
CARDIFF Bogiez (0222 226168) **Headstrong**
DONCASTER Warehouse **New England**
EAST DEREHAM Oval (0279 418464) **Super Circus**
FELTHAM Assembly Hall **Hamsters**
HALIFAX Hangovers **Krakatoa**
HEATH HAYES Badgers Rest **Roughneck/Angels With Dirty Faces**
LIVERPOOL Krazy House **USI**
LONDON Marquee (071-437 6601) **the End/Riffz**
LONDON Royal Standard, Walthamstow **Paul Samson**
LONG SUTTON Corn Exchange **Trash Alley**
MARGATE Nayland Rock Hotel **Sorb/Embittered/Deceitful Bow**
MIDDLESBROUGH Crypt **Manic Street Preachers**
NOTTINGHAM Rock City (0602 412544) **Phoenix**
NOTTINGHAM Salutation **Ruby Red Romeo**
NOTTINGHAM Trent Polytechnic **Zodiac Mindwarp And The Love Reaction**
RAMSGATE Labour Hall **Trainer**
ST ERITH Smugglers (0736 850280) **Angelic Suicide**
SWANSEA Singleton Hotel **Tredegar**

SATURDAY 8

ASHFORD Old Prince Of Wales **No Worries**
BIRKENHEAD Stairways **USI**
CARDIFF Bogiez **Knucklebones**
CREWE Leisure Club **Engine/Sacrasanct**
DEEPING ST JAMES Bell Tavern **Citizen**
EAST DEREHAM Oval (0279 418464) **LO Girls**
EAST KILBRIDE Village Theatre **Crisis/Trumpet Worm**
HATFIELD Forum **Lick That**
HULL University **Manic Street Preachers**
HUNTINGDON Hospital Social Club **Tribe Of Dan**
LITTLEBOROUGH Hunstman (0706 78009) **Rendezvous/ High, Wide And Handsome**
LONDON Half Moon, Putney **Hamsters**
LONDON New Pegasus, Stoke Newington (071-226 5930) **New Age**
LONDON Roadmender, Fulham (071-371 9522) **Mean Metal Monsters**
LOUTH John Birkbeck High School **Evilian/Utica Plastic Head**
NEWCASTLE-UNDER-LYME Peppers **Baby Face**
NEWMARKET Rising Sun **Ruby Red Romeo**
NORTHAMPTON Roadmenders **Zodiac Mindwarp And The Love Reaction**
NOTTINGHAM Rock City (0602 412544) **Resistance 77**
OUNDLE Ship Inn (0832 273965) **Monkey Jungle**
ROCESTER Rocester FC (0889 590536) **Roamer**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Groundhogs**
SWANSEA Coach House (0792 649228) **Dead Asylum**
SWINDON Park Hotel (0793 522389) **Trash The Rabbit**

Pic Susan Moore

Bad boy of rock ZODIAC MINDWARP gets on his high horse this week in Coventry (Thursday), Nottingham (Friday), Northampton (Saturday), Leicester (Sunday) and Brighton (Tuesday)!

YORK Barbican Centre (0904 656688) **Tigertailz/Skyclad/ New England/High Wire/The One Thing/Dressed To Kill/ Grace In Danger/Pleasure Victims/Scandal/Sometimes Insane/ D-Rok/ Sweet Midnight**

SUNDAY 9

ASHFORD Castle **3AM**
BALDOCK Buffalo **Hamsters**
BEDFORD Angel **Seven Deadly Sins**
BLOXWICH King's Arms **Knucklebones**

KERTHUMP! That's the sound that the nation's ONLY free Metal Gig Guide's postal entries make landing on the mat every morning! Now, if you wanna help us out an' make it go KEERRBOSH!!, and you're a band member, promoter, venue or even a damn proud granny helping little junior out, send details of the band(s), date(s) and venue(s) – with venue telephone number if possible – to: *Jon Hotten, Metal Gig Guide*, Kerrang!, *52-55 Carnaby Street, London W1V 1PF.* Alternatively, you can fax us on 071-734 2287. Telephone, with late gigs only please, on 071-437 8050. So waddaya waitin' for?!?

BOLTON Monteraze (0204 33137) **Rendezvous**
BRISTOL Fleece And Firkin **New England/Ignorance**
CHERITON White Lion **Scandal**
GRAVESEND Red Lion **Paul Samson**
LEICESTER University **Zodiac Mindwarp And The Love Reaction**
LONDON Borderline **Balaam**
LONDON Marquee (071-437 6601) **Exodus/Mutant**
LONDON Royal Standard, Walthamstow (081-503 0700) **Crybabys/ Charlie Mouse**
LONDON Ruskin Arms, East Ham **Prodigal Son**
NOTTINGHAM Narrowboat **Framework**
SCARBOROUGH Pavilion Vaults **White Russian**
TAMWORTH Rockwells **Baby Face**

MONDAY 10

BIRMINGHAM Edwards **New England/Ignorance**
DUDLEY JB's (0384 253597) **Worlds Apart/Shadowland**
LEEDS Warehouse **Manic Street Preachers**
LONDON Town And Country Club, Kentish Town (071-284 0303) **Lynyrd Skynyrd 1991**

TUESDAY 11

BIRMINGHAM University **Manic Street Preachers**
BOSTON Axe And Cleaver **Taurea**
BRENTFORD Red Lion **Sylent Knight/Wicked Ways/Easy Money**
BRIGHTON Zap Club **Zodiac Mindwarp And The Love Reaction**
COLCHESTER Hippodrome (0206 762555) **The One Thing**
LONDON Town And Country Club, Kentish Town (071-284 0303) **Lynyrd Skynyrd 1991**
MANCHESTER Banshee **Indians**
NOTTINGHAM Rock City (0602 412544) **New England/Ignorance**

METAL GIG GUIDE

PITZ

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THURSDAY 27th **GUN** £7/£6 ADVANCE

MARCH

SUNDAY 1st **FM** + DRIVE SHE SAID £6

SUNDAY 22nd **LOVE HATE** £7.50 ADV

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LOTS MORE DATES STILL TO BE CONFIRMED
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THE PITZ IS SITUATED AT THE WOUGHTON CENTRE, RAINBOW DRIVE, MILTON KEYNES (0908) 660392 AGENTS FOR TICKETS ARE: SPIN A DISC - NORTHAMPTON, ROCK IT - RUSHDEN, LIBRARY BOX OFFICE - BEDFORD, RECORD SAVINGS - BANBURY, BOJANGLES - DAVENTRY... ACCESS AND VISA TAKEN AT THE WOUGHTON CENTRE.

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April 7th CAMBRIDGE CORN EXCHANGE
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THU 13TH FEB	LEEDS	DUCHESS OF YORK
WED 19TH FEB	SOUTHEND	MR B'S
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Tickets: £12.50 and £11.00 Available from venue B/O Tel: 031 557 2590 (Credit Cards accepted) or by personal application to all usual agents.

BRIXTON ACADEMY FRIDAY 20th MARCH 7.30pm
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14	LEICESTER	Georges	0533 621570
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KERRANG! KOLLECTION

MAIN PIC: Davey in the all-new Kerrang! *First Issue Cover T-shirt (and kap!), while Lisa displays the backprint on the* Big K! *T-shirt!*

INSET PIC BELOW LEFT: Lisa facin' frontwards wearin' the Big K! *T-shirt 'n' Davey (in kap!) sportin' our splendid long-sleeved shirt!*

It's back! The ever-popular *Kerrang!* range of merchandise... including the all-new *Kerrang!* First Issue Cover T-shirt! So stop gapin' at our latest models Davey Dangerous and Lisa Kirk (winners of the recent Mr Wet Underpants and Miss Rock City competitions at, er... Nottingham Rock City) and buy a buncha stuff! You won't regret it!

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VALENTINE'S DAY

The Big *K!* rarely features a drummer (except to make cruel wisecracks about them), but when AOR-meister DAVE REYNOLDS suggested SHADOW KING man KEVIN VALENTINE – cos of a distinguished track record including such hard rockin' luminaries as BREATHLESS and HARLOW – we gave in. So no jokes please, here's a drummer feature...

SHADOW KING drummer Kevin Valentine's curriculum vitae may read like a trainspotter's guide to AOR but, believe me, there are people out there seriously interested in it. Why else is a fanzine like *Boulevard* so successful?

In truth, the interview I'd scheduled with the man had little to do with Shadow King but was rather a means of satisfying a personal retro trip. Kevin didn't seem to mind, although he did admit to being amazed that somebody should want to talk to him about his entire musical career – even a smart arse like me!

Kevin made his recording debut with EMI America act **Breathless** in 1979, led by one **Jonah Koslen**. This was the man who had helped turn **Michael Stanley** from mere a folky singer/songwriter into an arena star in the American Midwest, but he had quit the **Michael Stanley Band** after the release of the double live **'Stage Pass'** package to do more of his own thing. Koslen recruited keyboardist and former **Wild Cherry** man **Mark Avsec**, bassist **Bob Benjamin**, guitarist **Alan Greene** and percussionist **Rodney Psyka** along with Valentine.

An eponymous, somewhat quirky debut album surfaced (best tracks being **'Walk Right In'** and **'Unchained Lightning'**) before a second record, the amusingly titled **'Nobody Leaves This Song Alive'** was issued a year later in 1980, containing a set of substantially better songs, including the utterly classic yet totally depressing ballad **'Happy Ending'**.

"I was playing in bar bands until I auditioned and got the job in Breathless," remembers Valentine. "The first album actually sold better than the second. When 'Happy Ending' was written Jonah was going through a really down period in his life. He was not a happy person!

"The band kind of fell apart after the second album was released. We were just stumbling along. Basically, Jonah wasn't happy with the band and just wanted to do something else."

Pic Ray Palmer

" Theresa Straley was absolutely incredible but very hard to get along with. That was about the extent of it" – KEVIN VALENTINE on the now demised HARLOW

KOSLEN SUBSEQUENTLY went solo and would later record an album, **'Aces'**, released in 1983 (he'd already released an album of solo material in 1978 called **'Back Tracks'**) that Kevin had a hand in on the engineering side, but by this time he was a fully fledged member of **Donnie Iris And The Cruisers**, along with Mark Avsec.

Donnie Iris (real surname **Ierace**) looked like Buddy Holly yet turned out to be a fine pensman of classic pop rock who has never really been credited with the recognition he deserves.

"Mark and Donnie used to be in Wild Cherry together (remember **'Play That Funky Music'**?) so Mark contacted me about doing some demos. We did five tracks then added another five. Just as Breathless was ending Donnie Iris took off. It was real convenient."

The excellent debut, **'Back On The Streets'**, and the '81 issued follow-up in **'King Cool'** were released to tremendous critical acclaim, yet subsequent product failed to gain further attention and the outfit's popularity appeared to go steadily downhill. Third album **'The High And The Mighty'** was boring whilst the '83 released **'Fortune 410'** – despite the presence of the superb **'Do You Compute?'** – was too silicon chip-oriented and experimental.

"By the time the third album came out we were playing a lot of arena-sized halls, which was meant to be reflected in the kind of music we came up with. We were going down well live but not in terms of record sales. You start to search sometimes when things aren't going well. Mark was getting into computers and mini-studios, so that's how 'Fortune 410' came about."

A FINAL Iris record came out on an indie label in 1984 (all previous product had been through MCA). **'No Muss No Fuss'** was an attempt to return to the band's original roots. Avsec had already decided to pursue his own solo career and would later procure a deal with CBS with his **Cellarful Of Noise** project. Kevin played and assisted in a production capacity on the first album whilst Donnie Iris wound up singing on the second.

"By the time the fifth Iris album came out," recalls Valentine with a sigh, "the

"Just as Breathless was ending Donnie Iris And The Cruisers took off. It was real convenient!" – KEVIN VALENTINE

writing process had become just Donnie versus the band, as opposed to the first couple of records which were band collaborations. Also, the music was more guitar-based back then, with songs like **'Love Is Like A Rock'** and **'Ah Leah!'**.

"I suppose we had a lot of airplay in our time. We had three Top 30 singles off the first two albums so it was quite good. But MCA back then wasn't such a good label to be on. The singles success should have spawned more album sales than they did...

"After the fifth record things within the band were getting really stressed. I ended up working with **Albritton McClain** (the bassist in the Cruisers) and Alan Greene and Rodney Psyka from Breathless again on some songs. Donnie was involved in some really heavy litigation with MCA and everything was really going slow. I thought it was time to make a break."

THE SONGS being worked on involved keyboardist **Trent Reznor** (now in **Nine Inch Nails!**) with Psyka singing. The material ended up as the **'Livin' In The Streets'** album under the monicker of **the Innocent**. The album, on the Red Label label, sold sweet FA in the US yet was a top selling import here in the UK. Kevin shakes his head in disbelief at the news.

"It did absolutely nothing in the States. I find it absolutely amazing that copies made it over here."

After the band had folded Kevin played with the resurrected line-up of the **Godz**, recorded a couple of songs with them, then relocated to California.

"I'd planned on moving there after the Innocent had ended, but I hung around for a while because **Kevin Raleigh** from Michael Stanley's band was putting his own thing together. But it just went on and on and I got fed up with waiting.

"When I got to California I teamed up with Jonah again in a band that also featured **Jimmy Crespo** from **Aerosmith**, but that split up due to bad management and I eventually wound up playing blues in **Mason Rufner**'s group. We toured for nine months solid. It was fun. He had some good support from CBS and we even did a month opening up for U2."

In 1988 Kevin found himself in **Harlow**.

"Although I played on the album and also live with the band, I was pretty much a side musician. We all were. It was supposed to have turned into a proper band but the record just didn't do anything. **Theresa Straley** was absolutely incredible but very hard to get along with. That was about the extent of it."

AND SO to Shadow King. "Harlow were looking for new management," explains the drummer as to his involvement. "I kind of knew **Lou Gramm**'s manager **Will Sharpe** through a friend of my wife's so I invited him down to a show. He wasn't interested in the band but he thought I played well and asked me whether I'd be interested in doing something in the future.

"So when I left Harlow I worked with **Peter Frampton** for about three months. He's looking to put together a band based around multiple lead singers, kinda like Damn Yankees.

"It seemed to be taking forever and in the meantime Will called and asked me if I'd audition for this new band Lou was putting together.

"I've always wanted to be in a band with a singer who sang like Lou Gramm, so it's a pleasure to actually be in a band with Lou himself!"

Shadow King's show at the Astoria in London before Christmas was, somewhat remarkably, their first live gig ever!

The band are now back in the States hoping to hook up on a big tour or else put together a package deal with a couple of other new acts in a similar position, to play selected theatre dates across the country.

And if the band's eponymous debut album doesn't sell, then melodic rock can be considered well and truly dead!

READERKILLER KOMPETITION 1992

Readerkiller Kompetition 1991 winner: JOANNALEA BRADLEY

IT'S BACK! The neo-legendary *Kerrang!* Readerkiller Kompetition... and we want your entries now!

Astonishingly, 1992 marks the fifth anniversary of *Kerrang!*'s remarkably tasteful, not-sleazy-in-the-slightest Readerkiller Kompetition – and believe us when we say that the standard of entries just keeps on getting better and better!

The aim of the kontest is this: to find the loveliest, most luscious 'n' utterly adorable gal reader out there in, er... Readerland!

And this is what you have to do: just send in a lovingly-rendered pic of yourself, together with a few choice biographical/anatomical details. We'll publish the very best entries in the much-anticipated upcoming edition of *Kerrang! Kontaktz*, due at the end of March. And then... the *K!* readers vote for their fave, with the eventual winner receiving:

- **An all-expenses-paid trip to London!**
- **A visit to *Kerrang!*'s luxurious Carnaby Street offices!**
- **And, best of all, a full professional photo session with ace lensman Ray Palmer – with the results to be published in a future issue of *Kerrang!*.**

Send your entries to: *Kerrang!* Readerkiller Kompetition, EMAP Metro, 52-55 Carnaby Street, London W1V 1PF.

KULTURE

RAY GILLEN: hey, dag those giblets, bay-bee!

CREAM 'Strange Brew' (WMV)
BADLANDS 'Dag The Giblets' (WMV)

TWO BANDS over 20 years apart in time, but side-by-side in approach. Okay, so Eric Clapton was more of a purist than the disgustingly talented Jake E Lee, and Jack Bruce 'n' Ginger Baker came from a jazzier background than Badlands' rhythm aces Greg Chaisson (bass) and Jeff Martin (drums)... but here are two blues rock outfits built on a love for raw guitar, simple song structures and the freedom to improvise.

Had I not watched these tapes back to back, I'd have been tempted to say after Cream that they don't make 'em like this any more. Happily, 'Dag The Giblets' reminds me that they do.

Cream's tape is, perhaps unsurprisingly, by far the better of the two. The amazing tracklist says it all really: 'Sunshine Of Your Love' (two versions, including Hendrix's spontaneous cover live on 'The Lulu Show'), 'White Room', 'Spoonful', 'I'm So Glad', 'I Feel Free', 'Strange Brew', 'Crossroads' – all their most famous songs – and while much of the live footage is that filmed by Tony Palmer (on acid?) at Cream's farewell Albert Hall gig, the worst excesses are happily missing.

Break the whole thing up with modern interviews with all three members of Cream (best of all being comments by the magnificently mad Masters Of Reality man Ginger Baker) plus Buddy Guy, Robert Cray, Alex Van Halen, John Mayall, Carmine Appice and sometime co-writer Robert Brown, and the end result is a very watchable time capsule, a tribute to what Eric Clapton himself surmises was the prototype Heavy Metal band, "cos after Cream split Led Zeppelin filled the void".

'Dag The Giblets' relies on a lot of interview footage as well, perhaps because all but one of the promos feature Eric Singer on drums when they all looked much younger and were groomed for MTV. These days, Badlands have scruffed out in a big way and don't appear to give a shit for "commercial potential or radio viability", judging by the way Jake spits out those blasphemous words.

Good on you, guys. Good on you, too, for being unafraid to use such raw and untouched live performance film. Sadly, though, as much as I like this attitude and the music Badlands produce, I can't see this approach endearing them to their label or working in the way it did for Cream. And no, I haven't the foggiest what 'Dag The Giblets' means.

NEIL JEFFRIES

JAKE E LEE: disgustingly talented

'JUDGEMENT ON GOTHAM' (2000AD Books)

ON THE cards for a few years, the Batman/Judge Dredd team-up finally hit the comic stores in way cool graphic novel format (natch!) and it's a spectacular lookin' wee package.

Bisley's paintings swing erratically from strikingly realistic to sketchy to downright, even slightly confusin', caricature. It actually took my weary mince pies a good few pages to focus on Bisley's graphics, to the point where I hadn't realised a spirit thingy had escaped Judge Death's body until Batman mentioned it later! Silly me...

And the dialogue of writers Grant 'n' Wagner didn't really grab me until Judge Death meets up with bargain-bin Bat-foe the Scarecrow and his gratuitous bumblin' henchman. From here on the storyline takes a sharp upward slant and the scene with Judge Death (after enterin' a new body) donnin' a makeshift costume comprisin' of a dead chicken and a deceased biker's beat-up leathers 'n' helmet is pure comedy genius. This Death dude steals the soddin' show!

But the big mistake was that there was no all-out slug-fest between ol' pointy ears 'n' bucket head. Sure, Bats 'n' Dreddie have a couple of run-ins, yet it's hardly the battle of the century. And even this scene still left me dumbstruck as to the popularity of this one-dimensional character. Even Batman calls Dredd a "halfwit".

'Judgement On Gotham' will actually officially introduce Dredd to the US, followed by re-prints of past adventures and merchandisin' a-go-go, in preparation for the Judge's big screen debut. Here's hopin' for the guys at *2000AD* that their 'ultimate lawman' has more impact on those damn Yankees than he has had on this Bat-fan over the years.

RAY 'Batty, Not a Dredd-Head' ZELL

3-D specs at the ready – here's XAVIER RUSSELL with a round-up of the weirdest films and TV vids on offer!

'DELICATESSEN' (15)

STRANGE AS it may seem, this little-known French FARCE is currently the top grossing movie in London, and if you're a fan of BLEAK HUMOUR then the chances are you're gonna love it.

The film is on a par with David Lynch's 'Eraserhead' in the originality stakes – and don't let the fakt that it's sub-titled put you off! The plot centres on what life is like inside a blokk of flats, whose inhabitants are a WEIRD lot. There's the WAKKY Kube Brothers, and an old bat who's kontinually trying to pop her kork – reminiscent of *Viz*'s Suicidal Syd! Mr Potin, on the other hand, lives knee-deep in water, surrounded by SNAILS and FROGS.

Keeping all these NUTTERS happy is the Mad Butcher, whose A00000BATTOIR okkupies the ground floor. The lokals love him, but are on guard in the knowledge that he's always looking for a fresh slice of MEAT! Enter a new tenant, a fun-loving klown who immediately falls for the butcher's daughter Julie, the only NORMAL person in the whole building! But is this a wise move? And what will Butch make of it all?

Julie, though, is always one step ahead of her SADISTIK father and has help from a bunch of VEGAN freedom fighters known as the Troglodistes... But will they save the day or end up on the Mad Butcher's SLAB?...

'Delicatessen' is currently on release at selected cinemas.

'SPACE 1999 – VOLUMES ONE AND TWO' (ITC)

MORE '70s KITSCH from the Gerry and Sylvia Anderson stable, but 'Space 1999' looks very dated now, as SPECIAL EFFEKTS have kome on in leaps and bounds since the '70s.

Martin Landau (Commander John Koenig) and Barbra Bain (Dr Helena Russell) do their best to move the TAKKY plots along, and Volume One gets the nod over Two, with 'The Infernal Machine' episode, starring Leo McKern as a kompanion to a sinister komputer, guiding a hideous SPIDER kraft to Moonbase Alpha.

Pikk of the episodes on Volume Two? It would have to be 'Dragon's Domain' – the man-eating monster with hideous rubber tentakles has to be seen to be believed!

'FREDDY'S DEAD – THE FINAL NIGHTMARE'

AND ABOUT time too!

The whole Freddy saga has now bekome extremely TEDIOUS. Even Freddy's normally reliable TAKKY one-liners are no longer funny. '...The Final Nightmare' never gets going, and even the use of 3-D kan't save this TURKEY!

'Freddy's Dead – The Final Nightmare' is now on national release.

VARIOUS 'The Best Of Hard 'N' Heavy Part One' (WMV)

'HARD 'N' Heavy' numbs the skull. Particularly in hefty two hour doses.

Having not viewed every single part of the series, I'm unable to say whether these are indeed the best excerpts, but what I can say with confidence is that they're f**king tedious for the most part.

The bands themselves are not always to blame – it's the whole fast-food format of the vid and the inane American interviewers that dig the knife in and twist hard.

Then again, some of these artists are shamefully dumb and dull. Skid Row, Gene Simmons, Paul Stanley, Warrant, LA Guns, Great White, Blackie Lawless and most of the bands from New York's 'scum rock' movement all manage varyingly high scores on the twat-o-meter.

Bright, redeeming lights? Lemmy leaps immediately to mind, being highly amusing in the Motörhead snippet (featuring 'Motörhead' live), as do Chris DeGarmo and Geoff Tate who appear fairly bland but, all-importantly (which seems hard to find in this vid!), intelligent.

Judas Priest legend Rob Halford, relaxing at his "semi-permanent" home in sunny Phoenix before the creation of 'Painkiller', is also interesting, despite the very poor editing that characterizes 'Hard 'N' Heavy-Going' vids.

Then there's Anthrax, who are more entertaining than most in their interview segments, if only because they're a fine band, and the 'Antisocial' video is played in bits between their quotes (which is another over-used 'H&H' speciality).

But generally speaking, the thought behind this series amounts to precious little more than a "Hey dude! F**k yeah!" on both sides of the camera.

I honestly believe my brain has shrunk by a good few millimetres. ***JASON ARNOPP***

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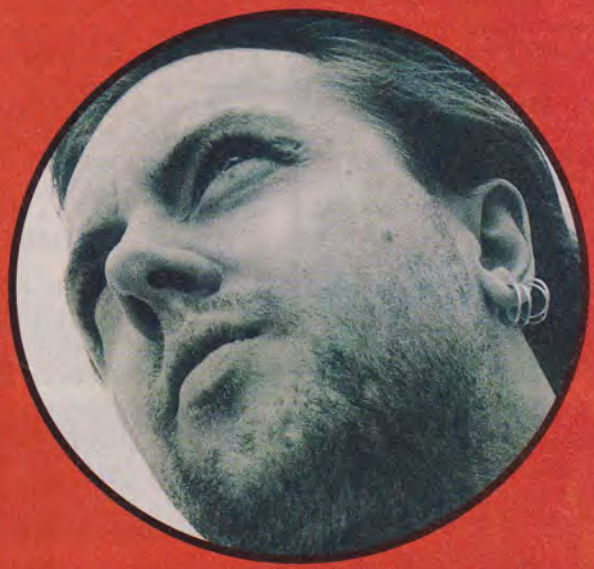

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J. Happy 29th, love ya more than Gillan!!**J. xxx**

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Thursday, January 30

THEIR DEBUT UK single 'Monkey Business' has charted at 45, and the Astoria is the fullest it's been for any American Dream promotion so far. "From New York City, the band that come in your mouth," Danger Danger have arrived.

They begin with 'Horny SOB' and 'Boys Will Be Boys', Ted Poley drooling, like so many before him, over a *'little girl, sweet 16, every schoolboy's dream'*. Danger Danger put plenty of cock in their rock. Although they're from the East Coast, their heads, as that cunning fox Jon Hotten remarks, "are permanently in the tenth grade at 'Beverly Hills 90210' ".

"We have three simple rules," observes Poley. "Rule number one – get pussy! Rule number two – get pussy! Rule number three – and I think you know what's coming – get more pussy!" This philosophy is applauded by Nottingham Nobbers Dave Reynolds and Andy Copping, but Xavier Russell remains unimpressed.

"It'll be nice when they plug in!" he snipes, and he's not the only one to suggest that DD use tapes. Certainly, the backing vocals sounded too good to be true, but the jury is still out on that one. Whatever, Danger Danger's professionalism and showmanship, *de rigeur* for American rock bands, is astounding. Hell, if Hotten – the iron man of *Kerrang!* and its football team – reckons DD will be, er, "big", who's to argue?

Some quarters of the British rock press have slammed the band, but bassist Bruno Ravel snorts, "Lick my f**kin' ass!". Wolfsbane's Steve 'Danger' Danger dumped a copy of 'Monkey Business' from the *K!* office window, but Bruno doesn't question the Dangerman's judgement. As Joe Walsh once said, you can't argue with a sick mind.

'Slipped Her The Big One' is surely the most ridiculous cock rock anthem of all tim – at least since Lord Tracy cut 'She's A Bitch' (*'and she ain't got shit!'*). Following '...Big One', Poley ponders luv: "It's a very tricky f**king thing," he says, before confiding in us about an old girlfriend. "I gave her my heart... (Wiggy bites his lip) I gave her my soul..."

"Get on with it, you c**t!" shouts a voice from the stalls, but on the whole, the lads loved 'em, singing every word of 'Bang Bang' and 'Naughty Naughty' – the latter performed brilliantly by Wiggy and Inter *Kerrang!* kaptain Dave Shagger on the balcony.

"At least they ain't going down – like Notts County," sez Xavier.

After a brief classical piano interlude from Kasey Smith that's more Les Dawson than Chopin, DD do 'Under The Gun', a lift of Bon Jovi's 'Runaway', then the killer ballad 'I Still Think About You', which should break the band on a massive scale in the US, and is greeted tonight by a lone cigarette lighter waving around.

The first encore, 'Yeah, You Want It', is an embarrassing attempt at rap with a fatter-than-Gazza roadie shouting about "bustin' puppies", but a cover of Kiss' 'Shout It Out Loud' ends the show on a high.

When the AOR-tastic Valentine cancelled, many felt the American Dream was dying, but this, like Shadow King, was a triumph. Top birding stuff.

PAUL ELLIOTT

DANGER DANGER (Ted Poley): a man who knows a thing or two about 'Monkey Business'...

They slipped us the BIG ONE!

Pic Paul Harries

Poetic justice

Pic Dave Willis

CHEAP AND NASTY: guilty of sending the extra-terrestrial Zell even deeper into his Black Hole...

CHEAP AND NASTY
Marquee, London

Wednesday, January 29

BLIMEY, THEY crawled out of the woodwork for this one. I saw faces breathin' some good ol' dirty Marquee air tonight that I hadn't seen since... well... since the last time.

Imagine reviewin' a gig amidst the eardrum-bustin' conveyor belt dialogue of, "Awriiiiite! Bleedin' 'ell, 'ow ya goin'? Ain't seen you in yonks! You look terrible".

Imagine it? Ray Zell... this is your life!

Pink lights. Oh, and Nasty's cool hat, of course. Bless that hat. Just watchin' it bob along a sea of other people's heads at least gave me a focal point. I could be secure in the knowledge that Cheap And Nasty were under that spiffy stetson somewhere.

It was a lengthy set – you'd think they had no homes to go to – but they basically played a buncha new stuff an' milked the f**k out of the 'Beautiful Disaster' album. An album, by the way, that shit-for-brains here forgot to include in my annual Top 13-and-a-half albums of the year. Big mistake.

And that title track: *'You're such a beautiful disaster/Your crimes are beautiful to me'*! These boys are poets. The Springsteens of the gutter set. Lord Byron with an electric guitar.

Oh yeah, bassist Alvin Gibbs took over vocals from our Nast ('Mr Suicide' to you) for one song, and I do believe that I even caught a glimpse of the bugger. His hair's grown, an' it kinda looks like Ted's from Bill 'n' Ted. He gleefully dedicated that song to some old school chums. The personal touch – I love it. Y'see, Cheap And Nasty have this warmth. This passion. They don't rush their rock 'n' roll, they caress it. Play ball with it. Work it.

Cheap And Nasty are a stick of lazy dynamite with a very long and sensual fuse. The explosion should be an experience quite erotic. ***RAY 'Earth, Are You Receiving Me?' ZELL (No, we're bloody not! – Ed)***

URBAN DANCE SQUAD
Boardwalk, Manchester

Tuesday, January 21

THIS WAS my first encounter with the live Urban Dance Squad, and I must admit that I arrived at the gig bearing the weight of several misconceptions.

By virtue of their name alone it could be assumed that they would fit snugly and smugly into the pile of poop which is 'The Hitman And Her'. On vinyl, they pack an amalgam of styles into every song; hip-hop rants vie for space with lead breaks and dance-friendly grooves. Live, they're heavy as fug and as far removed from being a dance band as I am from being a rhododendron bush.

Right from the off it's the guitar which dominates. Crushing riffs are peppered with Hendrix-like leads, while the bass and drums make your chest vibrate and play havoc with your eardrums. A scat-rap vocal rides the whole cacophony, but who needs singing anyway?

The groove is still danceable, but it's also highly slammable, as the Moshers and divers down at the front tonight would readily testify. Half the set makes like the Limbomaniacs, while 'Hitchhike HD' displays elements of the blues and 'Brainstorm' really is.

Sometimes hypnotic and sometimes just bruising, the Urban Dance Squad are rarely anything less than inspiring. You can keep the records, but live this really is where it's at.

PAUL TRAVERS

FUGAZI: they 'may be the most important rock band in America today'

Pic Kristin Callahan

Mac attack

ROCK FOR CHOICE BENEFIT featuring FUGAZI, LUNACHICKS, PEARL JAM, L7
Palladium, Hollywood

WWWWW

Friday, January 24

THERE'S A real reason why L7 are attacking their instruments tonight with a vengeance they've never been quite so furiously charged with before. Tonight's a benefit for Rock For Choice, an organization L7 started last year involved with reproductive issues and the right of a woman to do with her body as she sees fit. It's an issue in jeopardy now, more than ever, as George Bush has placed his sympathies with those who would like to see abortion outlawed.

Appropriately, L7's filthy grunge is slaked with gallons of intent. A huge acid-bath primal rock screech that plays like the Runaways on speed and Nirvana on junk. Each song is a masterwork of gut-stripping riffage, from the out-of-control surf-snarl of 'Fast And Frightening' to 'Shove', a bit of barbed wire love just as startling as 'Smells Like Teen Spirit'.

L7 have their major label debut, 'Bricks Are Heavy', out in April through Slash. Guaranteed, they're a name you're gonna hear a lot more of.

Conversely, Pearl Jam use subtlety to work their bloodied, defiant tones. Fronted by Eddie Vedder, turmoil-eyed surfer boy from San Diego, the band that sprung forth from the ashes of the late and overrated Mother Love Bone are everything their forebear wasn't: spontaneous, working on a troubled fulcrum of intuition and instinct. The noise that flows out of bassist Jeff Ament and guitarists Stone Gossard and Mike McCready's amps laps across the stage like waves sloshing the sand, while Vedder bares his soul 'cross every current.

When he prefaces 'Once' with the thought that, "Once, a woman's body belonged only to her", the room fell silent.

Pearl Jam are a frightening emotional jackhammer not to be missed as they traverse British shores.

Lord knows why the Lunachicks were flown in from New York, where they've spent the past few years as one of the Big Apple's most overrated girl-punk outfits. Trading in the three chords they bought at the Ramones' garage sale, they were little more than an annoying, squealing runt in the presence of giants.

Earlier this week, Fugazi saw demonstrations in their hometown of Washington DC. Tonight, they're on stage 3000 miles away, venting their anger to a crowd who don't want their rights chipped away; who don't want to lose every civil gain made in the past 20 years to Bush's 'New World Order'. Fugazi is the sound of outrage incarnate; powerful in ways that Metallica would never understand.

"Your anatomy is your custody!" growls singer Guy Piccioto, putting his guitar down and breaking into a spasmodic dance that reeks of sex and pain as the band breaks into 'Reclamation'. Guitarist/co-vocalist Ian MacKaye bounces up to the mike to handle the vocals, while churning out some of the sharpest staccato guitar bursts you're likely to ever hear. His face twists up like a wound as he screams, *'They're in my body!'* at the song's harrowing climax, and Guy joins in with an intersecting current of vocal venom.

'Suggestion' ploughs straight into the uncomfortable topic of rape, MacKaye taking the role of the woman and effectively castrating any male ego in the room. 'Give Me The Cure', meanwhile, finds Guy screaming out against a government who have turned a deaf ear to the AIDS epidemic. Vigilant stuff. Especially devastating in light of tonight's burning issue.

Fugazi may be the most important rock band in America today. They're adamant believers in the independent, activist promise of punk, vowing to never sign to a major label or play for a ticket price of over six bucks – and willing to donate their services to whatever causes they stand for.

Fugazi have turned anger into melody and spat it out, the most inspiring noise on the face of the planet. Guaranteed, they'll make you feel awful about something. These days, that counts for a lot.

MIKE GITTER

THE CRYBABYS
Marquee, London

Friday, January 24

'THIS IS What We Want', is how the song goes, but it isn't quite what the Zell gets, as I'm out at the foyer buggerin' about with guest-list technicalities while the aforementioned and me fave Crybabys toon is pumpin' tantalizingly in the background. The Crybabys are supportin' Rattlesnake Kiss tonight and I've/I'm f**ked up. Again.

It's a sad turnout for the Marquee on a Friday night. A sign of the times? But who am I, Mr On-The-Guest-List, to bitch at the recession-crippled gig-goers? Mind you, the gaff did start to fill up after the 'Babys' slot, and I'm even confronted by a couple of proddin' fingers backed up with, "Oi, I thought the Crybabys were the main band?!" Like, don't shoot me, I'm just the cartoonist...

But, ahhh, the Crybabys. Even half a set can slap a full smile across me boat. Dual guitarist/vocalists Honest John Plain – a smirkin' lump of a rogue (evidently comin' at us live in "Nigel Digital Stereo"!) – and Darrell Barth – jivin' precariously like a pissed puppet – dish out the bollocks like a thug school dinner lady. A greasy, fat dollop of rock 'n' roll on yer plate that'd have Oliver Twist threatenin' to slit Mr Bumble's third chin if he didn't give him more.

Not for the faint-hearted, sense of humour-less or unswayable Americana aficionado. The Crybabys are a pie 'n' mash fantasy come true, and as British as a cup o' steamin' Rosie Lee. If the Quireboys are the new Faces then these louts are the new Mott The 'Oople. An' don't listen to any crap you've heard about how old the buggers are – they're younger than Kiss... ***RAY ZELL***

CRAZY ANGEL
Stick Of Rock, Bethnal Green

Friday, January 24

LET'S BE honest about this; if Crazy Angel were 10 – or even five – years older, then I'd rip the piss out of them. But as it is, youthful folly accounts for much of their energy and stupidity.

Despite the fact that it's below freezing and you can almost see your breath when you order a drink, the vocalist insists on strutting about the stage showing off his bum-fluffed torso; not cool, just cold. And the bandanna'd bassist looks pretty good until he joins in with hilarious leaps that the band have worked so embarrassingly into the set – then almost blinds himself by hanging a cigarette out of the corner of his mouth.

Musically, the band head in no particular direction. They start off by being unbelievably crass and saying 'babe' far too much, but then a few songs in they're doing something rather good called 'Fantasy Or Reality' that wouldn't sound out of place in a Chili Peppers set. If only they'd decide whether they want to be Guns N' Roses (they do a reasonably neat rendition of 'Sweet Child O' Mine) or Judas Priest – or even Europe – then they might be onto a winner. Until then, they are moderately entertaining – sometimes because they play quiet, listenable music, but mostly for their unintentional humour.

Crazy Angel? Nah – more like cheeky cherubs. ***MÖRAT***

THEE HYPNOTICS, GUNFIRE DANCE
Edwards, Birmingham

Sunday, January 19

GUNFIRE DANCE are not of this world. It takes all of five seconds to realize that this bird-doggin' beast of groove is something very, very special indeed. As in Nirvana. As in Hanoi. As in anything that turns your entire body to treacle.

Their songs are positively bleeding with melodies and the evil seed of frustration. This truly was the aural equivalent of a hurricane escaping from a matchbox.

Ah, sod the superlatives, they were f**kin' brilliant, so please be nice to them. Buy their mini-album on February 24, and you too can be a witness to the crime.

Thee Hypnotics, boasting a frontman of diabolical wankerdom, still don't cut it. It's not enough that he can't sing; he has to pick fights with the audience too. Unlike Gunfire Dance, Thee Hypnotics fail to formulate their sinister attitude into anything memorable. 'Coast To Coast', like the rest of their set, simply is not a song. Suffering this is like wading through heavy green sludge.

They're tight enough on a strictly technical basis, with two fine guitarists, but there's no feeling or depth to their output. And that's precisely what it is: an output. You can't really call it music.

As usual, those Gunfire Dance fellas triumphed nastily. I only wish Razzle, Stiv 'n' Johnny had lived long enough. ***STEVE BEEBEE***

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METAL CHARTZ

ALBUMS

EXTREME: the writing's on the wall – 'Pornograffitti's back up to Four!

Pic Jana/SIN

1	1	NEVERMIND **Nirvana** (Geffen)
2	2	GREATEST HITS II **Queen** (Parlophone)
3	4	MUSIC FROM THE MOTION PICTURE – BILL AND TED'S BOGUS JOURNEY **Various** (Interscope)
4	11	PORNOGRAFFITTI **Extreme** (A&M)
5	6	GREATEST HITS **Queen** (Parlophone)
6	10	METALLICA **Metallica** (Vertigo)
7	3	DANGEROUS CURVES **Lita Ford** (RCA)
8	7	USE YOUR ILLUSION I **Guns N' Roses** (Geffen)
9	5	ABOMINATIONS OF DESOLATION **Morbid Angel** (Earache)
10	9	WAKING UP THE NEIGHBOURS **Bryan Adams** (A&M)
11	8	USE YOUR ILLUSION II **Guns N' Roses** (Geffen)
12	16	BLOOD SUGAR SEX MAGIK **Red Hot Chili Peppers** (Warner Bros)
13	13	INNUENDO **Queen** (Parlophone)
14	12	DECADE OF DECADENCE **Mötley Crüe** (Elektra)
15	14	BLEACH **Nirvana** (SubPop)
16	17	HOODLUM THUNDER **Zodiac Mindwarp And The Love Reaction** (Musidisc)
17	28	PRETTY HATE MACHINE **Nine Inch Nails** (Island)
18	18	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
19	20	INTERNAL EXILE **Fish** (Polydor)
20	21	NO MORE TEARS **Ozzy Osbourne** (Epic)
21	19	SLAVE TO THE GRIND **Skid Row** (Atlantic)
22	15	SHAKE YOUR MONEY MAKER **Black Crowes** (Def American)
23	22	PANDORA'S BOX **Aerosmith** (Columbia)
24	25	ROCK 'TIL YOU DROP **Status Quo** (Vertigo)
25	23	SWALLOW THIS LIVE **Poison** (Capitol)
26	24	BAT OUT OF HELL **Meat Loaf** (Epic)
27	27	CEREMONY **The Cult** (Beggars Banquet)
28	37	PRISONERS OF PARADISE **Europe** (Epic)
29	49	DOWN FALL THE GOOD GUYS **Wolfsbane** (Def American)
30	34	DECADE OF AGGRESSION LIVE **Slayer** (Def American)
31	30	HUMAN **Death** (Roadrunner)
32	26	CRAZY WORLD **Scorpions** (Vertigo)
33	29	BADMOTORFINGER **Soundgarden** (A&M)
34	35	MIND FUNK **Mind Funk** (Epic)
35	36	RITUAL DE LO HABITUAL **Jane's Addiction** (Warner Bros)
36	51	LET IT SCREAM **Scream** (Hollywood)
37	32	PSYCHOTIC SUPPER **Tesla** (Geffen)
38	33	FOREST OF EQUILIBRIUM **Cathedral** (Earache)
39	38	NECROTICISM – DESCANTING THE INSALUBRIOUS **Carcass** (Earache)
40	43	CLANDESTINE **Entombed** (Earache)
41	31	ROLL THE BONES **Rush** (Atlantic)
42	58	SECOND COMING **Shotgun Messiah** (Roadrunner)
43	50	HEY STOOPID **Alice Cooper** (Epic)
44	48	EVERY GOOD BOY DESERVES FUDGE **Mudhoney** (SubPop)
45	42	THE BROWN ALBUM **Bootsauce** (Polydor)
46	41	RISKIN' IT ALL **D*A*D** (Warner Bros)
47	45	TAKIN' IT TO THE STREETS **FM** (Music For Nations)
48	69	NOBODY SAID IT WAS EASY **Four Horsemen** (Def American)
49	40	EMPIRE **Queensrÿche** (EMI USA)
50	64	MORBID VISIONS **Sepultura** (Roadracer)
51	44	ARMED AND DANGEROUS **Anthrax** (Music For Nations)
52	46	THE REALITY OF MY SURROUNDINGS **Fishbone** (Columbia)
53	54	WHENEVER WE WANTED **John Mellencamp** (Mercury)
54	52	OPERATION: LIVECRIME **Queensrÿche** (EMI USA)
55	65	HOLLYWOOD VAMPIRES **LA Guns** (Mercury)
56	39	RECKLESS **Bryan Adams** (A&M)
57	68	PUMP **Aerosmith** (Geffen)
58	63	BACKLASH **Bad English** (Epic)
59	57	LED ZEPPELIN IV **Led Zeppelin** (Atlantic)
60	56	THE PLAGUE THAT MAKES YOUR BOOTY MOVE... IT'S THE INFECTIOUS GROOVES **Infectious Grooves** (Epic)
61	72	PROVE YOU WRONG **Prong** (Epic)
62	55	TIME'S UP **Living Colour** (Epic)
63	59	A KIND OF MAGIC **Queen** (Parlophone)
64	re	BUTCHERED AT BIRTH **Cannibal Corpse** (Metal Blade)
65	53	GOOD FRIENDLY VIOLENT FUN **Exodus** (Roadracer)
66	60	DUTCH COURAGE **Poison Idea** (Blitzgore)
67	61	BITE DOWN HARD **Britny Fox** (Atlantic)
68	47	DEDICATION – THE VERY BEST OF THIN LIZZY **Thin Lizzy** (Vertigo)
69	62	TUMOR CIRCUS **Tumor Circus** (Alternative Tentacles)
70	71	BASTARDS! **Cerebral Fix** (Roadracer)
71	70	PRISONER OF A DREAM **Walter Trout Band** (Provogue)
72	67	WELCOME TO MEXICO... ASSHOLE **Pigface** (Devotion)
73	73	HITS OUT OF HELL **Meat Loaf** (Epic)
74	75	CORNERSTONES 1967-70 **Jimi Hendrix** (Polydor)
75	re	ROCKING ALL OVER THE YEARS **Status Quo** (Vertigo)

Compiled by MRIB

IMPORTS

1	1	NIGHT STEELE **Roxxus** (Mushroom)
2	3	WHO MAKES THE RULES **Reptile Smile** (Epic)
3	5	MY ATTITUDE **Steve Plunkett** (Captiol)
4	6	SOUL DEEP **Jimmy Barnes** (Mushroom)
5	4	TEMPTATION **Sweet FA** (Atlantic)
6	8	RITES OF PASSAGE **Law And Order** (MCA)
7	7	HIDDEN IN PLAIN SIGHT **Craig Goldy's Ritual** (Grand Slamm)
8	–	WAR BABIES **War Babies** (Columbia)
9	10	TALL STORIES **Tall Stories** (Epic)
10	9	BABY ANIMALS **Baby Animals** (Imago)

Import Chart supplied by SOUND OPTIONS, 15 Globe Centre, Wellfield Road, Roath, Cardiff. Tel: (0222) 472323

INDIE METAL

1	1	ABOMINATIONS OF DESOLATION **Morbid Angel** (Earache)
2	2	BLEACH **Nirvana** (SubPop)
3	3	HOODLUM THUNDER **Zodiac Mindwarp And The Love Reaction** (Musidisc)
4	4	HUMAN **Death** (Roadrunner)
5	5	FOREST OF EQUILIBRIUM **Cathedral** (Earache)
6	6	NECROTICISM – DESCANTING THE INSALUBRIOUS **Carcass** (Earache)
7	7	CLANDESTINE **Entombed** (Earache)
8	12	SECOND COMING **Shotgun Messiah** (Roadrunner)
9	10	EVERY GOOD BOY DESERVES FUDGE **Mudhoney** (SubPop)
10	9	TAKIN' IT TO THE STREETS **FM** (Music For Nations)
11	15	MORBID VISIONS **Sepultura** (Roadracer)
12	8	ARMED AND DANGEROUS **Anthrax** (Music For Nations)
13	20	BUTCHERED AT BIRTH **Cannibal Corpse** (Metal Blade)
14	11	GOOD FRIENDLY VIOLENT FUN **Exodus** (Roadracer)
15	13	DUTCH COURAGE **Poison Idea** (Blitzgore)
16	14	TUMOR CIRCUS **Tumor Circus** (Alternative Tentacles)
17	18	BASTARDS! **Cerebral Fix** (Roadracer)
18	17	PRISONER OF A DREAM **Walter Trout Band** (Provogue)
19	16	WELCOME TO MEXICO... ASSHOLE **Pigface** (Devotion)
20	19	THE WORST OF ACID REIGN **Acid Reign** (Under One Flag)

Compiled by MRIB

VIDEOS

1	1	GREATEST FLIX II	Queen (PMI)
2	2	BOX OF FLIX	Queen (PMI)
3	3	WE WILL ROCK YOU	Queen (Music Club/Video Collection)
4	4	GREATEST FLIX	Queen (PMI)
5	5	ROCKING ALL OVER THE YEARS	Status Quo (4 Front/PolyGram Video)
6	6	ROCK 'TIL YOU DROP	Status Quo (PMI)
7	9	FLESH, BLOOD & VIDEOTAPE	Poison (PMI)
8	7	OPERATION: LIVECRIME	Queensrÿche (PMI)
9	8	AT WEMBLEY	Queen (PMI)
10	11	RARE LIVE	Queen (PMI)
11	10	SLIPPERY WHEN WET	Bon Jovi (4 Front/PolyGram Video)
12	12	PHOTOGRAFFITTI	Extreme (A&M)
13	13	PRIME CUTS	Alice Cooper (Castle Music Pictures)
14	14	LIVE IN BUDAPEST	Queen (PMI)
15	17	THE SONG REMAINS THE SAME	Led Zeppelin (WHV)
16	16	BIG BAD VIDEO	Little Angels (PolyGram Video)
17	15	ANNIVERSARY WALTZ	Status Quo (Castle)
18	20	THE FIRST TEN YEARS	Iron Maiden (PMI)
19	re	LIVE IN RIO	Queen (PMI)
20	19	HITS OUT OF HELL	Meat Loaf (SMV)

Compiled by MRIB

AMERICAN HM

1	1	NEVERMIND	Nirvana (Geffen)
2	2	METALLICA	Metallica (Elektra)
3	3	USE YOUR ILLUSION II	Guns N' Roses (Geffen)
4	4	USE YOUR ILLUSION I	Guns N' Roses (Geffen)
5	5	NO MORE TEARS	Ozzy Osbourne (Epic)
6	6	BADMOTORFINGER	Soundgarden (A&M)
7	7	TEN	Pearl Jam (Epic)
8	8	DECADE OF DECADENCE	Mötley Crüe (Elektra)
9	9	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers (Warner Bros)
10	11	DECADE OF AGGRESSION LIVE	Slayer (Def American)
11	12	EMPIRE	Queensrÿche (EMI)
12	10	OPERATION: LIVECRIME	Queensrÿche (EMI)
13	14	BLIND	Corrosion Of Conformity (Relativity)
14	re	BLEACH	Nirvana (SubPop)
15	15	THE PLAGUE THAT MAKES YOUR BOOTY MOVE... IT'S THE INFECTIOUS GROOVES	Infectious Grooves (Epic)
16	13	PANDORA'S BOX	Aerosmith (Columbia)
17	re	LEAN INTO IT	Mr Big (Atlantic)
18	17	FOR UNLAWFUL CARNAL KNOWLEDGE	Van Halen (Warner Bros)
19	–	POETIC JUSTICE	Lillian Axe (Grand Slamm)
20	17	FIREHOUSE	Firehouse(Epic)

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THERE'S JUSTICE for ya – Lillian Axe in at 19!

Pic LFI

REAPERS CHART

1	STAY AWAY	Nirvana
2	EVERYDAY SUNSHINE	Fishbone
3	THE GREETING SONG	Red Hot Chili Peppers
4	GREEN FIELDS	Big Drill Car
5	EARLY WARNING	Baby Animals
6	STAY WITH ME	Tall Stories
7	TERRITORIAL PISSINGS	Nirvana
8	IT'S ON	Flowered Up
9	TEXARKANA	REM
10	VELVET JANE	Mind Funk

Now here's a man who knows just how easy it is to bribe your way into this popular section! Along with his chart, ROB WILLIAMS of CLEVEDON enclosed none other than a SUSIE HATTON key-ring for our venerable Managing Ed – who has been in a dead faint ever since!

For a successful bribe-yerself-into-the-Reader's-Chart manoeuvre, all you have to do is send your chart, together with an appropriate bribe (a sexy/saucy/absolutely buttock-naked pic of her new favourite band JACOB'S MOUSE would go down rather well!) to: Mrs Slowcome, Metal Chartz, Kerrang!, 52/55 Carnaby Street, London W1V 1PF.

SINGLES

1	1	GOD GAVE ROCK AND ROLL TO YOU II	Kiss (Interscope)
2	2	BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF OUR LIVES	Queen (Parlophone)
3	11	I'LL CRY FOR YOU	Europe (Epic)
4	29	SAD AND DAMNED EP	Nymphs (Geffen)
5	–	MONKEY BUSINESS	Danger Danger (Epic)

THERE'S 'MONKEY Business' from these king birders at Five!

6	4	ROCK 'TIL YOU DROP	Status Quo (Vertigo)
7	3	SHOT OF POISON	Lita Ford (RCA)
8	–	AFTER MIDNIGHT	Wolfsbane (Def American)
9	6	CREDO	Fish (Polydor)
10	20	HELL CAN WAIT	Roadhouse (Vertigo)
11	5	HOME SWEET HOME '92 REMIX	Mötley Crüe (Elektra)
12	7	LIVE AND LET DIE	Guns N' Roses (Geffen)
13	10	DRIVEN BY YOU	Brian May (Parlophone)
14	16	EVIL TWIN	Love/Hate (Columbia)
15	9	SMELLS LIKE TEEN SPIRIT	Nirvana (Geffen)
16	15	THE UNFORGIVEN	Metallica (Vertigo)
17	–	COAST TO COAST	Thee Hypnotics (Situation Two)
18	22	DON'T CRY	Guns N' Roses (Geffen)
19	12	BALLAD OF JAYNE	LA Guns (Mercury)
20	13	HOLE HEARTED	Extreme (A&M)
21	14	CALL IT WHAT YOU WANT	Tesla (Geffen)
22	17	WILD IN THE STREETS	Diamond Head (Bronze)
23	24	SO TELL ME WHY	Poison (Capitol)
24	18	THE SHOW MUST GO ON	Queen (Parlophone)
25	21	SOME LIE 4 LOVE	LA Guns (Mercury)
26	25	WASTED TIME	Skid Row (Atlantic)
27	19	TOUCH YOU	Mind Funk (Epic)
28	23	DECADENCE DANCE	Extreme (A&M)
29	28	MAMA I'M COMING HOME	Ozzy Osbourne (Epic)
30	27	SEND ME AN ANGEL	Scorpions (Vertigo)
31	33	EARLY WARNING	Baby Animals (RCA)
32	26	BAD CRAZINESS	D*A*D (Warner Bros)
33	30	SIN	Nine Inch Nails (Island)
34	32	HEAD LIKE A HOLE	Nine Inch Nails (Island)
35	36	NOBODY SAID IT WAS EASY	Four Horsemen (Def American)
36	31	MORE THAN WORDS	Extreme (A&M)
37	35	IF I SAY	KingOfTheHill (SBK)
38	37	CULT OF PERSONALITY	Living Colour (Epic)
39	34	SEASONS IN THE ABYSS	Slayer (Def American)
40	39	MAN IN THE MOON	Scream (Hollywood)

Compiled by MRIB

WOLFSBANE: after-hours tomfoolery at Number Eight!

VIEW FROM THE BAR

The most heavenly and god-given gossip kolumn in the known universe

■ 'ALLO BOOZERS!

Y'know sumfin', boozin' comrades? Perched high in the sky like wot we are towerin' above the *K!* **Karnaby Street** offices, certain individuals (who shall remain dead) have accused us defenders of the 'Bar HQ stronghold of bein' out of touch with reality. They consider our eagle's eye view on the ants 'n' maggots who infest the rock world down below has given yer 'Bar buddies some kind of superiority complex. Aspirations of godliness. And y'know what? They're right!

HARGH! HARGH! bow before us before we stomp on you! HAAARRRGHHH!!!

■ NATCH, BENEATH our notice but always good for a pot short of a lightning bolt up the jacksie are **Tamworth** pondscum **Wolfsbane.** And you wonder why we've been pushin' for the wanky Wolfies to play **Donington**? Cos we're sick o' the sight of the idiots goofin' about in the backstage area drinkin' anythin' that bleedin' moves year after year! Even the patience of us mighty 'Bar-gods can wear thin after a while, y'know.

And verily from our vaunted vantage point didst we observe 'Bane bassist **Jeff Hateley** and ever neck-paining **Steve Danger** wade loutishly into **Sir Ronnie Scott**'s esteemed jazz haunt to throw insults at poor ol' popsters **Texas** – who were tryin' to get down to a well-serious acoustic set. Then, as the dubious duo left said gaff – they had their booty of stolen gratuities (in the pocket-bulgin' shape of beer bottles) confiscated before they kissed the pavement.

The last sighting of Danger after this incident was sittin' astride a pushbike chained outside **Tottenham Court Road** Tube station. And accordin' to our man at the scene disguised as a demi-god, Danger was heard to drunkenly proclaim: "Only nine hours ride to Tamworth!"

Steve, mate, if we'd known yer predicament – our very own Olympian God Of Wind, **Krusher,** coulda blown you there in seconds!

■ MY, BUT some o' you mortal worms are never satisfied! Remember a coupla weeks back when we informed ya, along with a sizeable pic reproduced from the *Mail On Sunday*, about an old dear from **Oxfordshire** who helped out local rockers with rehearsal/gig space?

Well, we didn't run that crap because we particularly cared *(You heartless bastids! – Taken Aback 'Bar Ed)*, but cos **Michael Gilpin** of a band called **Damage** was featured in said photo with a *Kerrang!* T-shirt peekin' out from beneath his leather jacket. You plugged us, so we plugged you. We even lobbed out a koveted **Melvin** ferrcrissakes!

But worrappens? The bastards write in with a suggestion that we print a clearer picture!? Like, what do you Damage guys want?

Look, here's a razor – choose a vein! Help yerselves!

■ GODLING **AXL Rose** (yet still vermin in our eyes) reshently admitted to using a teleprompter onstage to remind him of **Izz**... sorry, **Buns N' Toasties'** wunnerful lyrics. Yet we knew (cos we are all knowing!) about it boggin' *aaaaaages* ago!

Why, we even heard (an' file that sucker as a FACT!) that cheeky **Slash** often gets a kick outta standin' in front of it durin' a guitar frenzy just to piss Axl off! Good one, Slash!

Axl is reported as sayin' on the subject of the state-of-the-art idiot board: "I use a teleprompter so I can do my thinking and not have to concentrate on little things like memory. Otherwise I'd rewrite the lyrics as I sang!"

It must be such a bitch to have more important things on yer mind than the band yer onstage with in front of a zillion people!

HARGH! HARGH! Now what is it I need from **Tesco's**? HAAAARRRGHHH!

Pic Stve Granitz/Retna

■ *IT'S THE Steeeeeeeeeve and Eddie show!*

Steve: "Duh! Er, Eddie, could you run that by me again? See, I wanna write it down this time."

Eddie: "Jeezus Christ! Okay, but this is absolutely and positively the last time! This is the hand to hold yer pick with, and this is the hand for yer widdly-widdlies!"

*NEXT WEEK: **Sammy Hagar** attempts to teach **David Lee Roth** how to be a mainstream, multi-Platinum sellin', borin' old...* (Kontinuez page 94...)

■ THEN AGAIN, for a relatively new bunch of veterans, maybe **Buns N' Toasties** *do* have too many toonz for their own good. And it seems as if **Extreme** guitar-whizz **Nuno Bettingshop** might agree, as the sex god reshently reckoned to one US publication: "I love their new albums and the first record, but what really pissed me off about them – and I get very upset about it – is how legendary they've become in one record! I just don't think it's right."

Then again, we're talkin' about nutty Nuno, who reshently did a boggin' great interview with a bloke from *Rolling Stone* magazine – only to later discover *Rolling Stone* had never heard of the bogus reporter!

HARGH! At least the godly *K!* journos look the part! *We-e-ell*, at least from the back... in a dimly lit alley... to a short-sighted individual...

■ TALKIN' OF the short-sighted... our footie team **Bootsauce Inter** *Kerrang!* turned out to be *exactly* the non-Olympian athletes we've painted 'em to be in these peerless pages in their reshent (mis)match against **Hi-Fi Choice Utd** at **'Ackney Marshes!**

"We were 5-1 down at half-time," reveals **Dave 'War Wound' Reynolds,** "but we gallantly fought back to a 5-4 score. Yet while looking for the equaliser our lads eventually went down 8-5 in the last 10 desperate minutes."

Koff! 'Looking for the equaliser' you say, Wiggy? Try a bleedin' telescope next time, mate!

HARGH! HARGH! HARGHHH!

■ AAAAND, WHAT'S this our astral ears hear about our ol' mate (even us 'Bar Gods have friends in low places) **Andy McCoy** gettin' up to his usual bad boy antics? The ex-**Hanoi Rocks** geetarist, an' he who swiped half the members of **Marquee** marauders **Kill City Dragons** for his own LA-based **Shooting Gallery** outfit, reportedly exchanged blows with a Mercury A&R man durin' a reshent recordin' session.

All due to some stoopid comment or other... Andy evidently bashed the executive over the cranium with his axe on the way to ruck city! Both tough guys ended up in hospital for stitches!

Tut! Tut! You'd think a music industry executive type would have more tolerance with a scumbag rock 'n' roller.

Word also reached our cloud

■ *THE GODS must be crazy! And, in fact, they are – we can vouch personally for that one! But worrabout people with big pairs of totally un-'Blue Peter' scissors* (I believe 'bogus' is the word you're groping for, dudes – Bill And Ted Hep 'Bar Ed) *who go around censorin' rock vids? 'Moralistic, narrow-minded killjoys' is the polite way us 'Bar gods refer to those suck f**kin' dickhead wankers. Why don't they mind their own borin' business instead of feverishly snip-snip-snippin' away at what they wouldn't understand if it got up an' tore their faces off.* (I say, calm down! – Easily Shocked 'Bar Ed.)

A case in point bein' the **Cult**'s *latest US promo vid for the song* **'Heart Of Soul'**. *Sounds like the version that finally made the MTV screens had been given to* **Freddy Krueger** *to slash at willy nilly! An' get this, boozoids... British television companies have even rejected the version the States are actually screening!?!*

Cult vocalist **Ian Astbury** *exclusively belled holy 'Bar HQ (***Batman***!) to utter the very words which follow: "It's the best thing we've ever done."*

Then he hung up.

But fear not! We have some exclusive pics o' the vid for your delectation...

And see what happens when you fire a gun point-blank into the bullet-proof lens of a video camera? It bounces off, back into yer chest, an' knocks off yer crown of thorns!

So let that be a lesson to you!

NEXT WEEK: **Mary Whitehouse** *declares the* Kerrang! *logo is too spiky!*

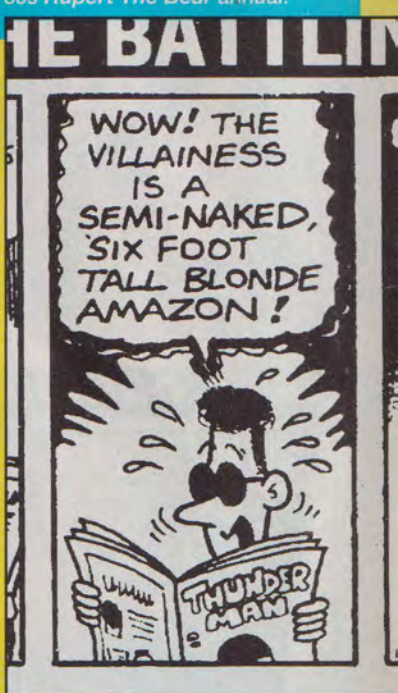
■ *NOBODY CAN deny that you god fearin' (not that you should be scared of us) 'Bar readerz are on the beam! Or that yer hungry for a* **Melvin** *to place with pride in yer trophy cabinet next to the fluffy bunny (that you named* **Mörat**) *which you won from the fair!*

Like, look what legendary K! *purchaser* **Bill Kent** *from* **Stoke On Trent** *spotted in a reshent* Daily Mirror *in the* **'Baz & Co'** *comic strip.*

Evidently some twerp with a ponced-up barnet 'n' naff shades (Uncanny! You just accurately described **Ray Zell**! – Gobsmacked 'Bar Ed) *taunts Baz for readin' a* **Thunder Man** *comic. The rightly annoyed Baz retaliates with the claim that* Thunder Man *is aimed at adults, an' hands it to the fool for closer inspection. The nerd is hooked when his eyes feast on the book's villainess, who our man Bill considers "sounds like a dead spit for* **Pandora***"!*

'Semi-naked, six foot tall Amazon'? *Sounds more like* **Sebastian Bach**!

NEXT WEEK: The **Brick Outhouse** *roadie turns up in an old '60s* **Rupert The Bear** *annual!*



that ex-**Dogs D'Amour** man **Jo Dog** is currently tradin' riffs with McCoy's boyz. But then we also reshently informed ya that the Dogs 'emselves were plannin' to reunite!

But you know us selective 'Bar gods, we'll relate *any* crap someone whispered in our divine shell-likes while takin' a slash in the Marquee bog...

■ WHILE ON the shubject of everybody's fave gig, lig 'n' swig spot at **105 Charing Cross Road** (tenuous links? We're blessed by 'em!), we've stayed alive long enough to hurl a detail or three at'cha about the openin' night of... **the Klub**. Yeah, you boggin' know – the Klub. Pretty original, eh? Bungin' the trusty ol' 'K' on it like that. Took us days to come up with that concept...

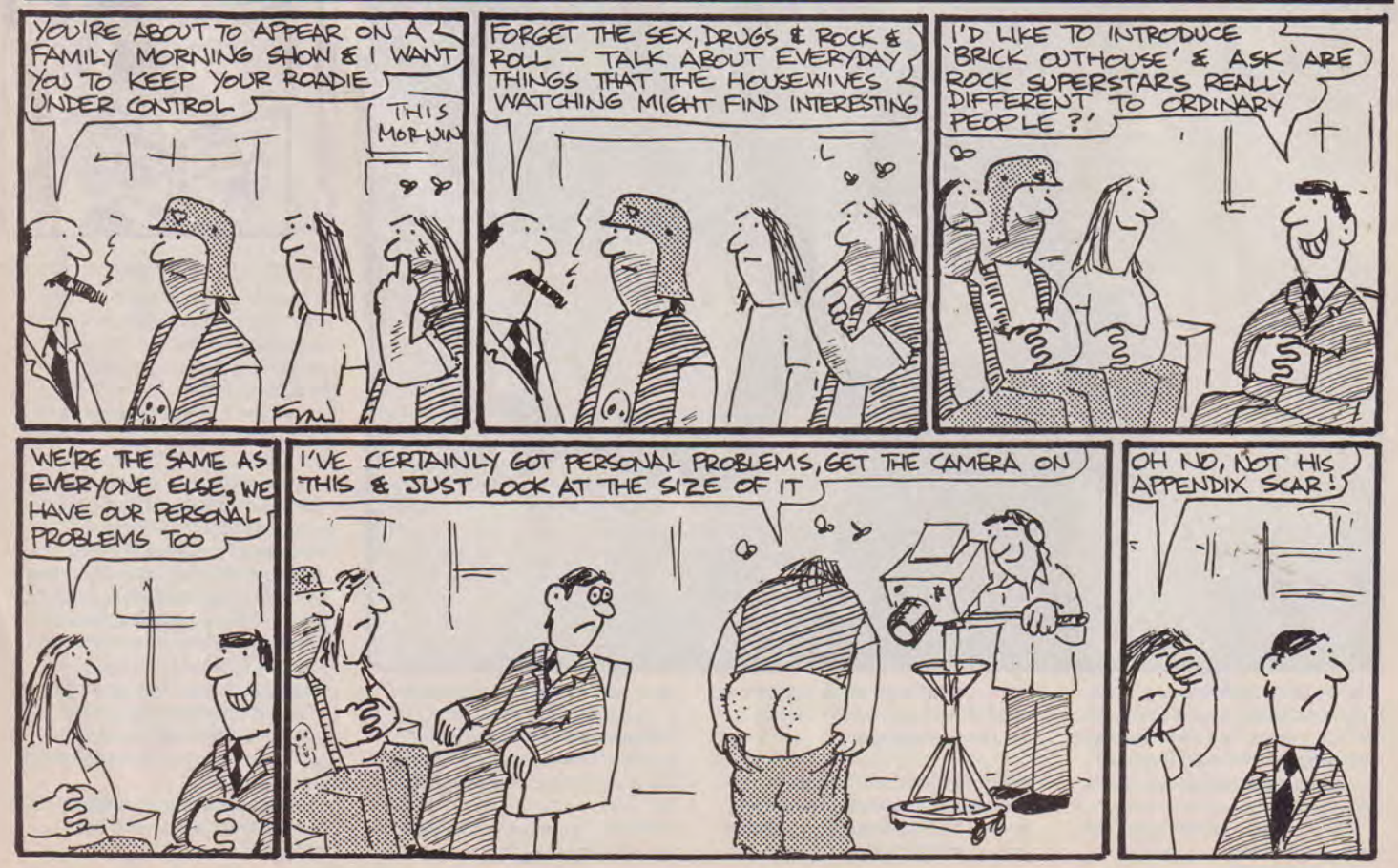
Anyways, a fair old time was had by all at the latest excuse to blur Wednesday into Thursday – despite DJ **Mörat**'s record collection. Koff!

And the twilight **Cinderellas** 'n' rockerfellas seen doin' it till their bits dropped off? Well howzabout the **Silver Hearts**, the **Kill City Dragons** (*My, the scum was out in force – Home Watching The Telly 'Bar Ed*), the **Pleasure Victims**, **Max Splodge**, **Darrell 'Lend Us A Fiver, Mate' Barth** of the **Crybabys**, **Steve Von Saint** of the newly reformed **Kill City Dragons**, the lovely **Rebecca Bond**, **Danny** 'n' **Bam** of the **Wildhearts** and whole bunch of other party peeps 'n' super creeps too mentionable to numerate. Hic!

'Til next we meet, mortals, don't accept any dud drinks tokens. See ya!

PANDORA PEROXIDE by Ray Zell

BRICK OUTHOUSE by Kevin B Flannery



NEXT ISSUE

OH, SAY, CAN YOU SCREAM

...FOR A SIZZLIN' SKID ROW SPECTACULAR?

SEBASTIAN BACH : pic Dave Willis

DA SKIDS are currently tearin' up the US highway layin' waste to the youth (gone wild). Natch, the *Big K!* is right there too, lenses leerin', to bring you a stunnin' photo spectacular for next week's ish!

Skid Row on the road? Just say Mmmm! (Which stands for Manic Metal Mayhem Merchants, y'unnerstand!)

Don't miss it!!!

PLUS! Features on:

- the NYMPHS (featurin' legendary loony, Inger Lorre!)
- DANGER DANGER (featurin' sizzlin' sex beast, Ted Poley!)
- POISON IDEA (featurin' legendary lard-lump, Jerry A)
- BABY ANIMALS (featurin' sizzlin' an' sultry Suze DeMarchi!)
- SKYCLAD (featurin' sub-scrotal screamer, Martin Walkyier)
- and a week in the life of a legendary concert venue, the WALTHAMSTOW ROYAL STANDARD (featurin' almost nobody famous at all!!!)

It's legendary! It's sizzlin'! It's worth screaming about!
It's Kerrang! *379, cover-dated February 15, out next Wednesday!*

DEAR MR NOISEAGENT,

I'm one of those Manic Metal Mayhem Merchants your mother always warned you about, but I'm actually a very nice person and will be eternally grateful if you reserve/deliver a kopy of next week's *Kerrang!* for me (kover dated February 15 and featuring a sizzlin' Skid Row live photo pull-out) and every single issue of *Kerrang!* thereafter. Thanks... now is it okay if I scream? YEEAAAHHHHH!!!

NAME.....

ADDRESS.....

.....

The sixth annual issue of *Kerrang! Kontaktz* – the magazine for Heavy Metal fans, written by Heavy Metal fans – is due at the end of March. As usual, we want YOU, the *Kerrang!* readers, to have YOUR say. So write now on these or any other HM-related subjects to: *Kerrang! Kontaktz*, EMAP Metro, 52-55 Carnaby Street, London W1V 1PF...

KERRANG! KONTAKTZ

GUNS N' ROSES

Is W Axl Rose completely mad? Or is he a modern day messiah? Were GN'R great or crap at Wembley Stadium last year? What does the future hold for the band now that Izzy Stradlin' has quit?

NIRVANA

The name of this band seems to be on everyone's lips... and certainly 'Smells Like Teen Spirit' is one helluva song. But Nirvana and indeed the whole Seattle/Indie scene is not typical *K!* fodder. Should we hype it or dump it?

BRIT METAL

It's a familiar debating subject for *Kerrang! Kontaktz...* but let's face it, British Metal is probably at its lowest ebb for ages. Is there any sign of recovery? Or has the UK lost its ability to produce exciting new Metal bands?

CONCERT TICKETS

Are gig tickets too expensive? What can be done to bring down the price of concert-going? And what about the prohibitive cost of drinks at many venues? Is the average *Big K!* reader simply being priced out of the market?

BRYAN ADAMS

He may have topped the Singles charts for nine squillion weeks and he may claim that he still wants to rock... but is Bry simply too commercially-oriented (not to mention downright wimpy) to merit continued *Kerrang!* coverage?

GAL METALLERS

What do you reckon to the new crop of female Metal stars like Susie Hatton and Chrissy Steele? Are they furthering the cause of wimmin in rock? Or is it all much of a muchness... and hell, Lita Ford does it best anyway?

ROCK ON RADIO

Should we have a national rock radio station? Have rock DJs like Tommy Vance and Alan Freeman been around for too long? Should they be replaced by younger jocks?

plus PENPALZ

Send in your brief (and decent!) requests along with hunky/horny/hideous photos. If you wanna find a new friend with the same musical tastes as yerself or if True Lurve is what you're after... *Kerrang! Kontaktz* is the place!

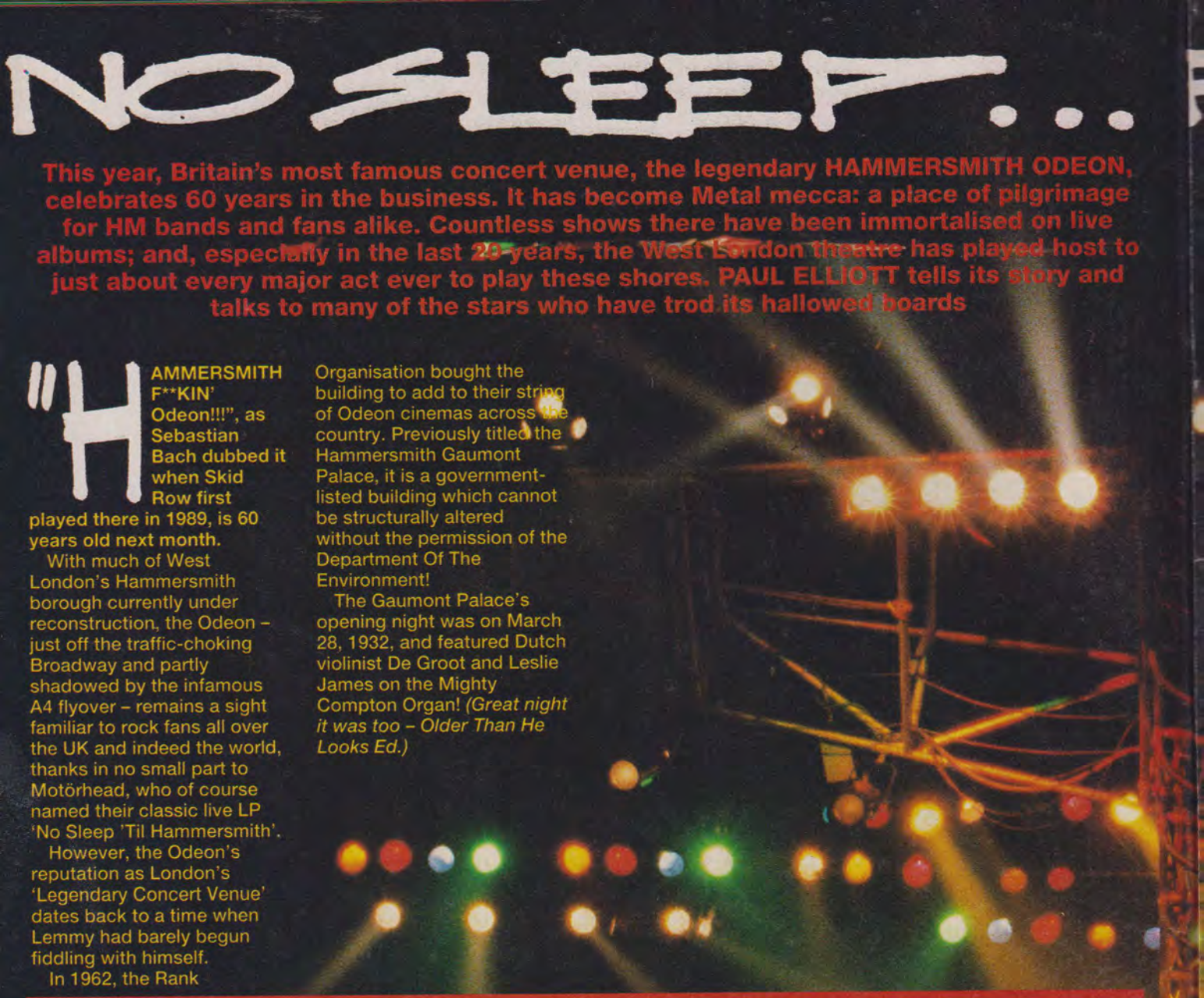
KERRANG!

EIGHT-PAGE POLL-OUT ON BRITAIN'S MOST CELEBRATED METAL MECCA

Pic Ray Palmer

NO SLEEP...

This year, Britain's most famous concert venue, the legendary HAMMERSMITH ODEON, celebrates 60 years in the business. It has become Metal mecca: a place of pilgrimage for HM bands and fans alike. Countless shows there have been immortalised on live albums; and, especially in the last 20 years, the West London theatre has played host to just about every major act ever to play these shores. PAUL ELLIOTT tells its story and talks to many of the stars who have trod its hallowed boards



"HAMMERSMITH F**KIN' Odeon!!!", as Sebastian Bach dubbed it when Skid Row first played there in 1989, is 60 years old next month.

With much of West London's Hammersmith borough currently under reconstruction, the Odeon – just off the traffic-choking Broadway and partly shadowed by the infamous A4 flyover – remains a sight familiar to rock fans all over the UK and indeed the world, thanks in no small part to Motörhead, who of course named their classic live LP 'No Sleep 'Til Hammersmith'.

However, the Odeon's reputation as London's 'Legendary Concert Venue' dates back to a time when Lemmy had barely begun fiddling with himself.

In 1962, the Rank Organisation bought the building to add to their string of Odeon cinemas across the country. Previously titled the Hammersmith Gaumont Palace, it is a government-listed building which cannot be structurally altered without the permission of the Department Of The Environment!

The Gaumont Palace's opening night was on March 28, 1932, and featured Dutch violinist De Groot and Leslie James on the Mighty Compton Organ! *(Great night it was too – Older Than He Looks Ed.)*

NOT A LOTTA PEOPLE KNOW THAT...

● THE CAPACITY of the Odeon is 3,845 – plus additional standing room at the back of the stalls, known affectionately as *Kerrang!* Korner.

● FISH HAS signed his name above the dressing room door every time he has played at the Odeon since 1983 and his first visit with Marillion. He is the only guest allowed to do so.

● WHEN A band plays a run of shows at the Odeon, a couple of roadies regularly stay on the stage overnight to watch over the gear. They are often scared shitless by what appears to be the cowled figure of a monk at the back of the stalls – it is, in fact, the shadow of an alcove in the wall.

● THE RECORD for the fastest-selling run of shows at the venue by any Heavy Metal band is held by – who else? – Iron Maiden, for their gigs in November 1986.

● WHEN MAIDEN played a charity show at the Odeon, supported by Bad News, *K!* photographer Ross Halfin did a session with both bands and had been shooting for 10 minutes before he realised that there was no film in his camera. "He was dead embarrassed," remembers Steve Harris.

● IN THE '70s, UFO got into hot water when they positioned two searchlights on the roof of the Odeon, thus confusing passing aircraft on their approach to Heathrow Airport. (The band did the same thing when they played London's Town And Country Club last year... but got permission first!)

● WHEN FRANK Sinatra performed at the Odeon in 1962, he walked straight through to the stage from his limousine without stopping or going anywhere near the refurbished dressing room; and exited the same way. "We'd put a new toilet seat in the dressing room," recalls a disappointed stage manager, Phil Phillips, "and he never went near it."

● THE FIRST time Eric Clapton played the Hammy O was as a member of rock legends the Yardbirds. They were supporting a bunch of Liverpudlians called the Beatles at a gig in December 1964 compèred by Jimmy Saville.

● *KERRANG!* PHOTOGRAPHER George Bodnar began his career at the Odeon. He climbed into the photo pit without a pass on Wings' 'Red Rose Speedway' tour in 1972. "The pictures were rubbish but that's how I got started!" recalls George, on the hotline from Jane Seymour's jacuzzi in Santa Barbara.

● THE 'MIGHTY Compton Organ' played by one Leslie James on the venue's inaugural night as a live concert venue – March 28, 1932 – remains buried under the Odeon stage because it was too heavy to shift!

FOR 60 YEARS

MOTÖRHEAD'S LEGENDARY 'Bomber' lighting rig swoops over the Hammersmith stage

DURING THE '50s, the Palace put on a few rock 'n' roll shows, including Buddy Holly (supported by Des O'Connor!), but it was in June of '62, when Frank Sinatra performed at the newly-christened Hammersmith Odeon, that this became a prestige concert venue.

On Christmas Eve 1964, the Beatles began a 20-night residency. In 1973, David Bowie killed off his alter ego Ziggy Stardust before a shocked Odeon crowd, and two years later, Bruce Springsteen made his UK stage debut here, hyped as "the future of rock 'n' roll"!

The Odeon is also a part of Heavy Metal folklore, having hosted many of the greatest and loudest Metal gigs ever played in this country.

David Lee Roth once claimed the Lewisham Odeon to be "the rock 'n' roll capital of the world", but it was on the Hammersmith stage that he and Van Halen first kicked up a storm in the UK's capital, at headliners Black Sabbath's expense.

When boogie supremos Status Quo felt they'd reached 'The End Of The Road' in 1984, they made a nostalgic seven-night last stand at the Hammersmith Odeon – only to return to live action a couple of years later.

Southern boogie kings Blackfoot recorded their classic 'Highway Song – Live' album there, and mainman Ricky Medlocke still recalls it fondly: "There was magic at the Odeon that night. There was something very special between us four musicians and the audience that you couldn't take away. It'll always be embedded in that hall. I bet I could go in there, when it's quiet and empty, and still hear that same show...".

Geordie Black Metal gods Venom made their British live debut with probably the most terrifying show ever seen at the venue; billed as The Seventh Date Of Hell, it featured sheets of flame, a bleeding inverted-cross bass and more explosions during the first number than in an entire Kiss set!

Pic George Bodnar

KONTINUEZ PAGE 34

Pic Ray Palmer

"When we play at Hammersmith, Philthy always has a kip on top of the wardrobe. There's always so much Special Brew in the dressing room, it gets chaotic"
– WÜRZEL (MOTÖRHEAD)

Pic Robert Ellis

"I remember being really nervous the first time we played at the Odeon, but I was also surprised at how much smaller it looks from the stage" – STEVE HARRIS (IRON MAIDEN)

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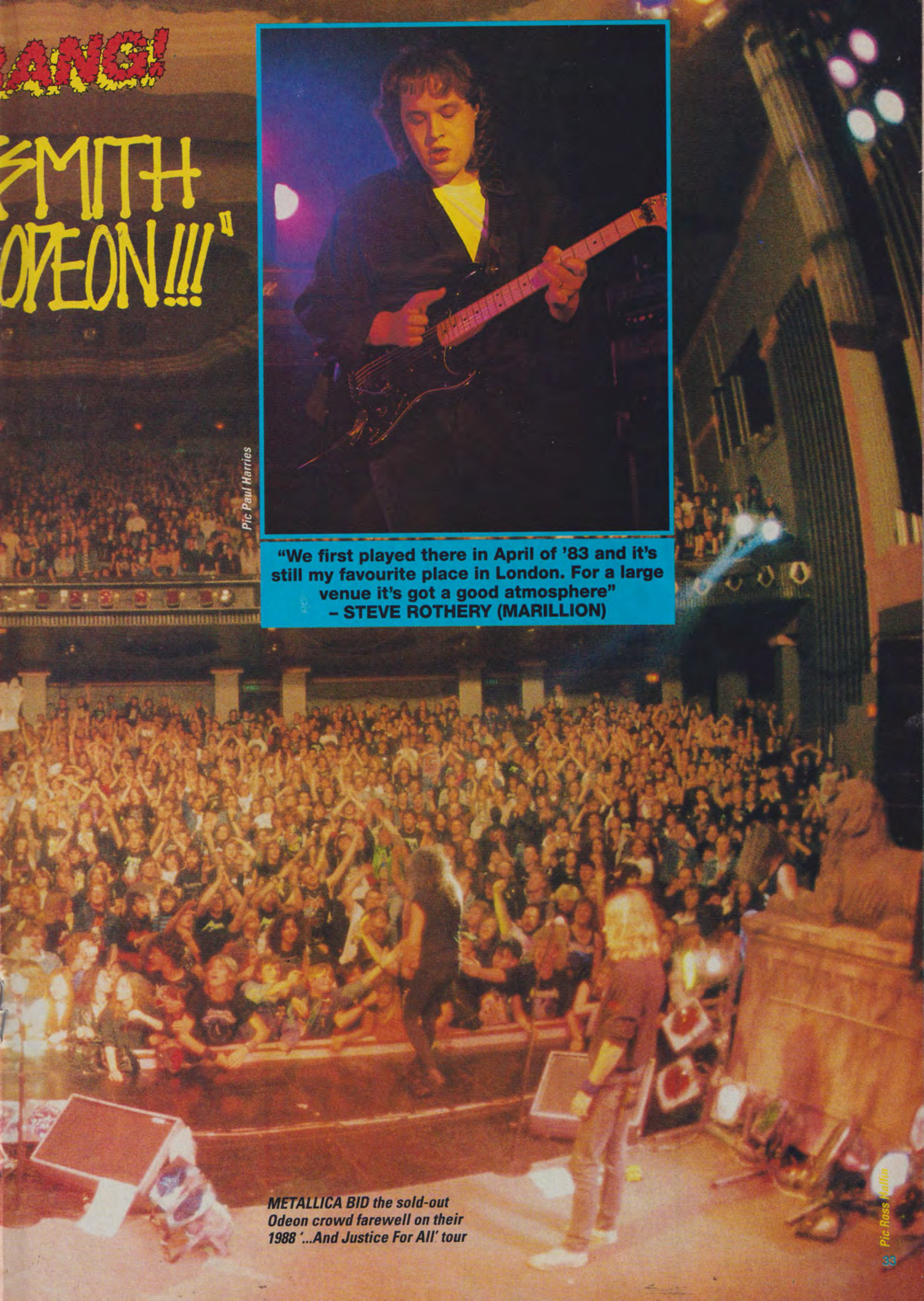


Pic Paul Harries

"We first played there in April of '83 and it's still my favourite place in London. For a large venue it's got a good atmosphere"
– STEVE ROTHERY (MARILLION)

METALLICA BID the sold-out Odeon crowd farewell on their 1988 '...And Justice For All' tour

Pic Ross Halfin

60

FROM PAGE 31

KISS HAVE played at the Odeon too, as have virtually all the great names in rock and Heavy Metal; AC/DC, Judas Priest, Iron Maiden, Deep Purple, Aerosmith, Def Leppard, Guns N' Roses, Rainbow, Rush, Queen, Ted Nugent, Metallica, ZZ Top, Bon Jovi, Alice Cooper, Slayer, Mötley Crüe, Whitesnake, Ozzy Osbourne... and that ain't all.

Thin Lizzy's farewell tour in 1983 ended with a string of Hammersmith dates. On the last night, all the band's former guitarists were invited to the Odeon to jam.

"Gary Moore was the first one to turn up," the late Phil Lynott, Lizzy bassist/vocalist told *Kerrang!*. "Gary rehearsed and we made up all our old arguments after not speaking for two years. It was like 'Dallas' on the stage that night with all the guitar players! Knowing all the arguments that had gone on over the years, it was funny!"

That jam, starring Moore, Scott Gorham, Brian Robertson, Eric Bell and John Sykes, features on Lizzy's final album, 'Life'. Half of the songs on Lizzy's first live double, 'Live And Dangerous', were also recorded at the Odeon, while one of the band's classic tracks, 'Don't Believe A Word', was written, said Lynott, "about a girl I met at Hammersmith".

IRON MAIDEN and Motörhead have appeared at the Hammersmith Odeon more times than they can remember. But at the drop of a hat, Marillion's Steve Rothery recalls 23 gigs at the venue.

"We first played there in April of '83 and it's still my favourite place in London. For a large venue it's got a good atmosphere."

"You get a reasonable sound there," reckons Maiden's Steve Harris, "although when you go to the far side of the stage the sound's a bit dead cos you don't get much slap-back from the back wall."

Motörhead guitarist Würzel has the answer to Harris' problem.

"You tell 'Arry you gotta turn it up!" he roars. "We've never had any trouble with slap-back!"

An East End lad who supports West Ham by birthright, 'Arry first saw the Hammersmith Odeon as a punter.

"UFO was one of the first gigs I saw there, and Kiss a bit later. It was always an ambition to play there, which we did in 1980 supporting Priest. We headlined for the first time in 1981 on the 'Killers' tour – we sold it out – and we've played there on every tour since. The most we've done on one tour is six or seven nights, I think.

"We went from the Marquee to the Rainbow to the Hammersmith Odeon, and with everything happening so quick for us back then, I was overawed by it all. Things just snowballed so fast, it was hard to take it in.

"I remember being really nervous the first time we played at the Odeon, but I was also surprised at how much smaller it looks from the stage."

LIKE 'ARRY, Thunder singer Danny Bowes is another London boy who mis-spent a big part of his youth in the Odeon stalls.

"Bloody 'ell! Hammersmith was like my home when I was a kid!" Danny laughs now. "The first time I went there was in 1975, I was 15. I saw Thin Lizzy there loadsa times, Sabbath in '76, and the Sensational Alex Harvey Band were brilliant, I was shouting me head off!

"The first time I played there was with Terraplane in 1985, when we supported Meat Loaf. It was a big night for us, me mum was there. We felt Hammersmith was THE place, far more famous and far more prestigious than Wembley, especially cos we're a London band. We were surprised at how grotty it is backstage, though!

"Thunder's first headline show at Hammersmith was in 1990. We did the Town And Country before and that felt huge, but it's funny, in all the times I've played there with Terraplane and Thunder, I've never sold out the Marquee!

"When we did Donington in 1990 they suggested we do a night at Hammersmith, and we said, 'You must be joking!'. Our agent says, 'Trust me!', and we thought, Christ! Then it sells out in five days, and another one sold out five days after that."

"A lotta bands shit themselves when they play at Hammersmith," says Würzel, "but it's brilliant. It's my favourite venue along with the Edinburgh Playhouse. The Odeon's not so good for punters, though, cos you can't have a drink or a smoke."

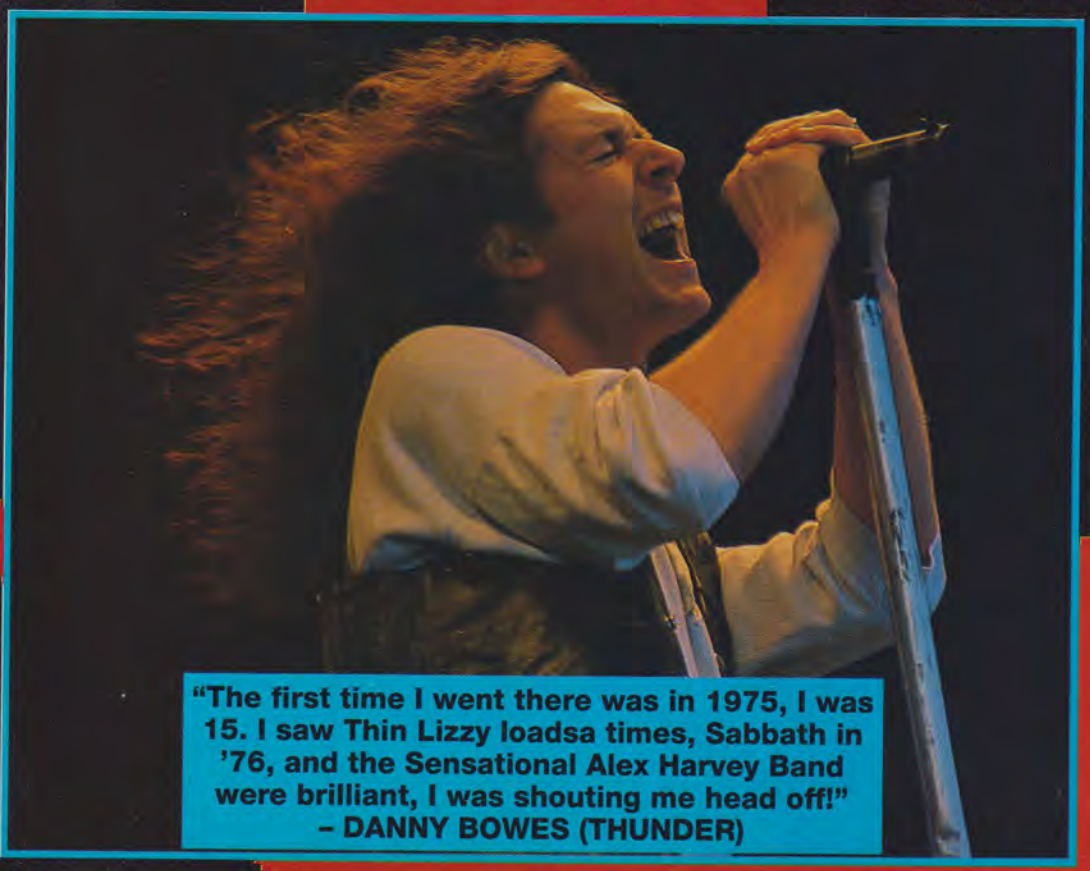
THE ODEON's Deputy General Manager, Marcus Ehresmann, explains why this is so.

"Smoking's damn unhealthy for a start," he smiles, stubbing out a cigarette in his poky office. "Why let other people suffer? If people have to smoke they can pop out to the foyer for two minutes. Alcohol is not permitted in the auditorium as a strict part of our licencing conditions. However, the bars are open until the main act is on stage and we do a lot of premium beers; they're chilled and they come out right.

"Okay, you pay the price, there's a profit margin involved, but it's no more expensive than any other place of entertainment. People want their brains numbed after four or five pints. We don't sell the warm plastic bottles of beer that some venues do."

Ehresmann has worked at the Odeon for a year. He first heard about the place as a 13 year old, having bought Whitesnake's 'Live... In The Heart Of The City', recorded at Hammersmith. As a Metal fan himself – "very much into the LA scene, especially Mötley Crüe and Ratt" – Marcus understands the Metal audience.

"It's funny, Morrissey has flowers up his bottom, he has a great love and peace



"The first time I went there was in 1975, I was 15. I saw Thin Lizzy loadsa times, Sabbath in '76, and the Sensational Alex Harvey Band were brilliant, I was shouting me head off!" – DANNY BOWES (THUNDER)

ideology, yet there was more damage to the place after his show than after Slayer's. Morrissey's fans wanted to get on stage and touch him, and he didn't realise the dangers of people rushing the stage.

"Rock fans are no hassle. They'll sit in their seats, have a few beers, enjoy the show and go home remembering every guitar lick. If they could remember their school work half as well, they'd all be doctors.

"I'd love some of the parents to be flies on the wall here, to see how well behaved their kids are."

SECURITY AT rock shows has been a sensitive issue of late, notably at London's Astoria theatre. The Hammersmith Odeon employs Seemore Security.

"They've been with us for years," says Marcus, "and they have a reputation for being fair. They're not heavy-handed. But they do take the necessary action if a punter starts to spoil the concert for others around him."

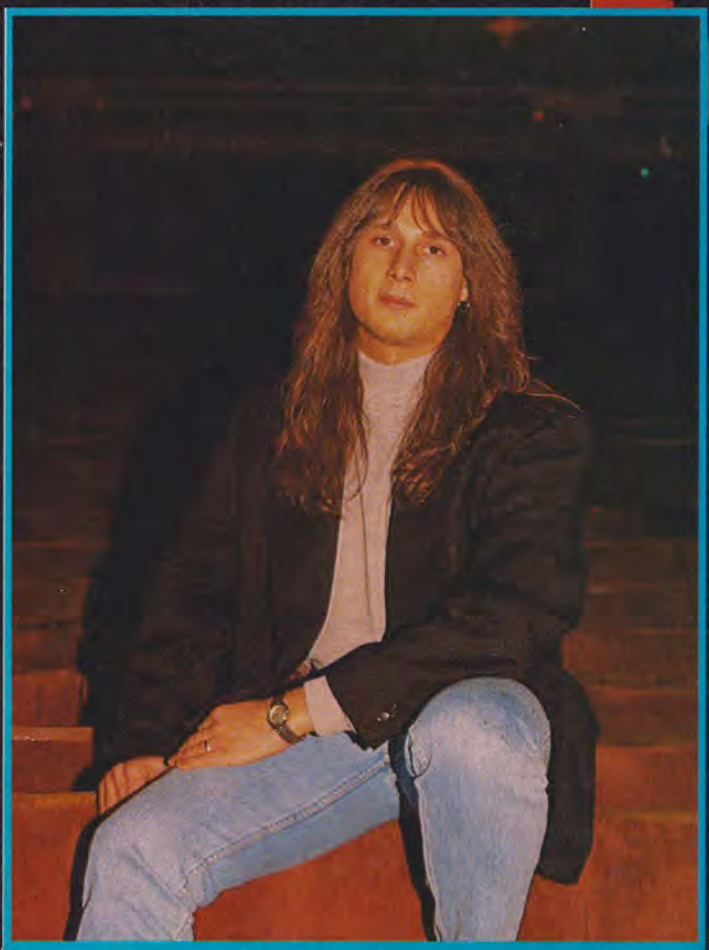
On the night of a show, the Odeon employs 100 staff, the most celebrated of whom are Marco, who runs the backstage bar, and John and Bob, who attend the stage door.

"Marco is our famous magician," says Marcus. "He's also the only guy I know who could clear a bar full of Hell's Angels and Motörhead and wouldn't be frightened of doing it. Bob the doorman has been here donkey's years and knows everyone. What I like about him is, no matter who you are, if you haven't got the right pass you're not going anywhere. You can't bullshit Bob."

"Bob and John are f**king wonderful!" Würzel bubbles. "I send 'em postcards. One night I was seeing some band at the Odeon and I didn't have the right pass, so I thought, I won't hassle Bob, the poor c**t. I just went round the corner to the Duke Of Cornwall and after half-an-hour Bob comes in and gives me a bollocking for not hanging around to see him!"

Steve Rothery sees Bob differently.

"He still doesn't recognise us after all the times we've played there," Steve laughs. "Miserable old sod."



Pic Ray Palmer

"It's funny, Morrissey has flowers up his bottom, he has a great love and peace ideology, yet there was more damage to the place after his show than Slayer's..."
– MARCUS EHRESMANN
(Odeon's Deputy General Manager)

CURRENT GENERAL Manager of the Hammersmith Odeon, David Elliot, has attempted to book a variety of acts to prove that the Odeon is not "just a rock venue".

Recent months have seen a telecast of a world championship boxing match, a performance by the Russian State Ballet, a playback of the new Metallica album plus a première of 'Bill And Ted's Bogus Journey' – at which, recalls Marcus Ehresmann, "kids could enter a Moshing competition or play battleships with Death in the foyer!"

Elliot also introduced credit card booking to the Odeon, which now accounts for 85 per cent of box office business.

"The days of long queues at the booking office are now gone," Elliot promises.

Live Heavy Metal is still good business for the Hammersmith Odeon, though. Skid Row's 1989 gig (support by Vain) was one of the fastest-selling single shows in the venue's history, while Extreme recently sold out five nights. So while the Odeon is, in Ehresmann's words, "a part of a corporate organisation with an image to protect", it's still happy to accommodate yobs like Motörhead.

"When we play at Hammersmith, Philthy (Animal Taylor, drums) always has a kip on top of the wardrobe in the dressing room," Würzel remembers fondly. "You can guarantee Taylor'll be up there. There's always so much Special Brew in the dressing room, it gets chaotic.

"Y'know, we sometimes put up signs pointing the wrong way to the dressing room, but the liggers still find their way there. We had a horrendous session in, er, '85, I think. Pete Gill and Rat Scabies were pretty drunk. I got to the dressing room after the show and there were two sinks missing off the wall!

"These pipes were just spewing water all over the place, there was about two or three inches on the floor! I just grabbed my bag and ran. Pete had to pay for it.

"The funniest thing that ever happened to me on stage there was a coupla years back. Phil Campbell (guitar) had this tiny hole in the seat of his jeans and he was saying, 'I can't go on like this'. I said, 'C'mon, just f**king go out there, no-one'll notice...'.

"We'd only played about three songs when I ran past him and my tremelo arm went straight into the hole, it was a million to one shot! I ended up dragging him halfway across the stage, it made a terrible racket!"

FOR ALL Motörhead's recklessness, it was US shock rockers the Plasmatics, fronted by Lemmy's old flame Wendy O Williams, who were actually banned from performing at the Hammersmith Odeon in 1980 when they threatened to blow up a car on stage!

Breaking health and safety regulations isn't good for business. Hence there are restrictions on PA noise levels, even for the Kings Of Metal, Manowar!

"Manowar are the loudest band ever to play here," smiles Marcus. "And the second loudest were Europe! Manowar were extremely loud, but within the law."

"I know the local residents got pissed off a coupla years back with all the noise after the shows," Steve Harris sympathises, "but thankfully that's all straightened out now."

"If I have a criticism of the Hammersmith Odeon," says Danny Bowes, grinning broadly, "I'd say, get yourself a decent bloody painter! I almost felt like giving the dressing room a coupla quick coats last time I was there!

"They also need a good sofa and a non-smelly bathroom. There's mould all up the walls in the bog. A man could catch a disease in there!" he laughs.

The star dressing rooms were actually refurbished in May 1991, since Thunder last played there. So you'll not need your paintbrush next time you go, Danny...

"It's a great gig, a special place," concludes 'Arry. "There's no two ways about it. I couldn't imagine life without the Hammersmith Odeon."

STAGE DOOR

Pic: Ray Palmer

JUST VISITIN'...

THE HAMMERSMITH Odeon has a visitors' book signed by all the artists who perform at the venue. The completed books are later auctioned for charity.

Some of the entries in the last two books make interesting reading for *Kl* readers...

"Cheers Hammersmith. One more bloody time! We love you all!" – Lemmy, Motorhead

"The Odeon wouldn't be the Odeon without John and Bob. We love the place. Magic!" – Ronnie James Dio

"Hail and kill!" – Manowar

"Squirt loads! Remember the dick!" – Faith No More

"My dream come true. My name in lights at Hammersmith Odeon..." – Eric Martin, Mr Big

"Ever since I was nine, I wanted to play guitar in a rock band on stage. Ever since I bought 'No Sleep 'Til Hammersmith' by Motörhead I've always wanted to play at the Hammersmith Odeon. If I could just get my mikestand to sit like Lemmy's. Don't forget the joker!" – Paul Gilbert (as Lemmy), Mr Big

"Thanks for the barrels of champagne, buckets of caviar, naked dancing girls and free pizza. Or so it seemed!" – Billy Sheehan, Mr Big

"Just like the lord of the thighs said, gargle with the pussy!" – Sebastian Bach, Skid Row

*"Hammersmith Odeon. Sold out in three hours, almost! F**k yeah!"* – Rachel Bolan, Skid Row

"There once was a girl from Tobruk
*Who referred to her c**t as a nook*
It was deep as it's wide
You could crawl up inside
With a nice easy chair and a book!"
– Steven Tyler, Aerosmith

"We sometimes put up signs pointing the wrong way to the dressing room, but the liggers still find their way there" – WÜRZEL at the real (?!) Stage Door